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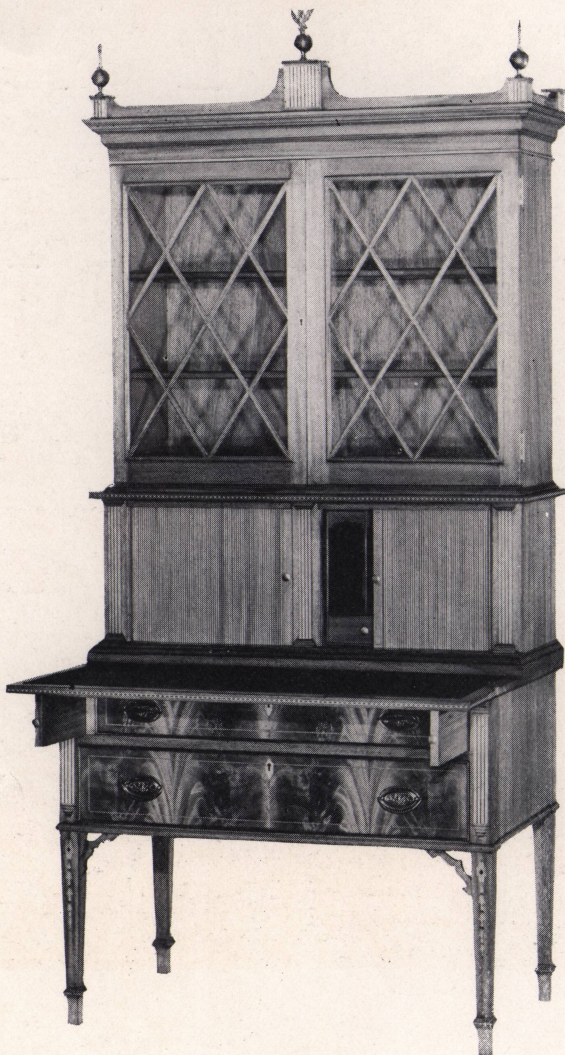


FEBRUARY

1932

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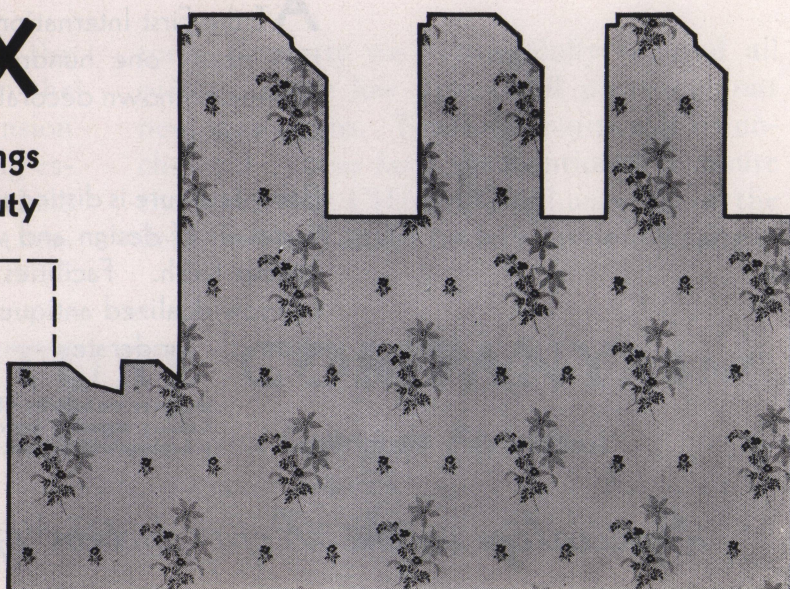
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NEWS OF THE AMERICAN INSTITUTE OF INTERIOR DECORATORS

NEWS OF THE QUARTERLY MEETING

The Quarterly Meeting of the National Board of Governors of the American Institute of Interior Decorators was held in the office of the national headquarters, 820 North Michigan Avenue, Chicago, Illinois, from January 4 to January 10, 1932.

Those present were Mr. William R. Moore of Chicago, who presided; Mrs. James C. Rogerson of New York; Miss Marian H. Gheen of Chicago; Mr. Frank W. Richardson of New York; Mrs. Irene Sidley of Chicago; Mr. William A. French of Minneapolis; Mr. Louis Rorimer of Cleveland; Miss Ruth Lyle Sparks of New York and Mrs. Henry F. Bultitude of New York.

At this time the Constitution and By-Laws were revised to conform with the State rules governing the organization of the Institute.

Reports given by the Extension of Membership Committees were gratifying from the point of view of the increase in membership. It is obvious that the twelve chapters already formed are receiving the support of the decorators throughout the country.

As many requests for information regarding the Institute and for the requirements for membership have been received, Mr. Moore, President of the Institute, in compliance therewith, is formulating plans which will enable him to soon visit some of the southern and southeastern states.

Consideration was given to the date and location for the Annual Conference. Both of these questions will be decided when the National Board convenes for its April meeting in New York City.

On January 6 the Board met at the home of Mrs. Irene Sidley, in Lake Forest, Illinois, where important questions concerning the Institute policies, problems and finances were considered.

The next day a discussion was held on publicity work. At an open meeting Mr. Charles Messer Stow of the New York *Evening Sun* and Mr. Harry Anderson of *Interior Architecture and Decoration* made short addresses.

A conference was held at which Colonel John Sewell, director of the Exhibition Department and Mrs. Helen M. Bennett of the Social Science Division outlined the plans which the International Exposition intend to incorporate in its programme for the World Exposition which is to be held in Chicago in 1933. The interest and cooperation of the Institute was invited and a friendly discussion ensued.

On the morning of January 8 the members of the Board were escorted over the grounds which are being prepared for the International Exposition. They also visited the buildings whose construction permitted access. In the Administration Building, which housed a scale model of the entire exhibit, was viewed the experimental work being done with electricity and electric appliances, which will be such a vital factor in the development of the exposition.

The members of the Board and visiting delegates were hospitably entertained during their stay in Chicago. Mr. Moore opened his home to the local and out of town decorators previous to a large dinner which was given by the Illinois State Chapter in honor of the National Officers. At this dinner in the Drake Hotel, Mr. Edmund C. Hamilton, President of the Illinois Chapter, presided. At the Speakers' table, short addresses were made by members of the Board of Governors, also by Mrs. Gertrude Gheen Robinson and Mrs. Averell Meigs of the New York Chapter and Mr. Charles Messer Stow and Mr. Harry Anderson. Then followed an open discussion in which the ideals of the Institute were stressed and various statements as to what had been already accomplished in securing the spirit of cooperation among its members and expressions of friendliness among the trade.

The following day Mr. Charles Watson entertained the Board at a luncheon at the Electric Club, and in the afternoon a delightful tea was given at the Arts Club by the Women Decorators Society of Chicago. The guests of honor were the President and ex-President of the Decorators Club of New York, Miss Ruth Lyle Sparks and Mrs. James C. Rogerson.

On January 6, Mrs. Irene Sidley gave an informal buffet luncheon in her delightful French Provincial home in Lake Forest.

The final meetings were held in the home of Miss Marian H. Gheen, where the officers of the Board were entertained at dinner, while the Governors and out of town visitors were the guests of Miss Florence Ely Hunn at the Tavern Club.

Formation of Chapters

Two more State Chapters have been added to the list, and several states have joined District Chapters, bringing the grand total up to twenty-nine states. December 16, the Massachusetts State Chapter was formed, and on December 29 the Wisconsin Chapter was formed. Nevada has joined forces with Northern California, Arizona and New Mexico with Southern California, and Iowa and Utah are now members of the District Chapter that formerly comprised the states of Missouri, Colorado, Kansas and Nebraska.

The officers of the Massachusetts Chapter are:

Frederick C. Bacon, President; Miss Mabel Harlow, Vice-President; Alexander Paterson, Secretary; Carl J. Johnson, Treasurer; Board of Governors: Arthur P. Irving, Miss Nonie Tupper, Miss Eleanor Frazer, James E. Brett, Charles M. Roach. Two more Vice-Presidents are to be elected.

The officers of the Wisconsin Chapter are: George M. Niedecken, President; Mrs. C. R. Gilman, Vice-President; Hugh Maxwell, Vice-President; Mrs. Florence R. Weisskopf, Secretary; A. R. Jaeger, Treasurer. Board of Governors: William MacArthur, Mrs. Elizabeth Sumway.

B

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INTERIOR

ARCHITECTURE & DECORATION

COMBINED WITH

GOOD FURNITURE

247 PARK AVENUE & DECORATION NEW YORK, N. Y.

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AUTOMOBILES AND OTHER THINGS

THE alertness of American automobile manufacturers is proverbial. Swift to sense the exact kind of sales stimulus called for by current conditions, they did not rest content with presenting fundamental mechanical improvements at the 1932 automobile shows, but stressed radical changes in appearance as well. This year's automobile styles are new, crowded with eye appeal, potently persuasive.

THE manufacturer of furniture or decorative materials cannot produce a "free wheeling" sofa or a "floating power" rug. But he can—and this year he did—show himself as smart and alert as his motor brethren in the use of new style to create stirring sales response for his merchandise. That is the one outstanding impression gained at the Grand Rapids Furniture Exposition and the Chicago Furniture Mart—that and the new scale of values.

THIS appreciation of eye appeal as a weapon to overcome buyers' inertia was further reinforced by a *consistent* style note on the part of manufacturers in all the affiliated fields. Fabrics, floorcoverings, wallcoverings and all of the other elements which make the completed interior showed a concerted effort towards harmony of design. It was as if every division of decoration had been styled with the ensemble in mind.

No little credit must be given to the influence of the interior decorator as an interpretative agent in this development. Manufacturers can no longer work independently of each other; they must serve the public's needs and wants in a concerted, well-directed manner. To do this they must establish a liaison with experienced decorators. And this season's exhibits are notable for that reason.



EDITOR'S NOTE: *With most of the new spring lines opening in January, we felt that we should devote this issue to reporting the new things which were seen in manufacturers' lines, and to interpreting significant style trends. To do this effectively required a change in our usual editorial policy in that we used manufacturers' names throughout the text and in several instances under illustrations. We should like to have two such market numbers each year, but first we should like our readers' reactions to this idea. Won't you please write and tell us what you think about it?*



From the Collection of J. Clarence Davies

Courtesy of the Museum of the City of New York

Old prints such as this one, which was published by W. Stephenson in 1855, have besides the charm of their quaint and primitive drawing the added romance of an older time. From them and from literature we have a record of the small things which makes the history of a period more understandable to us. It is therefore important to know that years before the Civil War, at 53 Broadway, a man named George Platt did interior decorating for the gentry of the town, some of whom may be seen wandering around amidst the prancing steeds in the foreground

CHIEF OF THE SECTION OF INDUSTRIAL ART

CENTURY OF PROGRESS

CHICAGO 1933

FROM Chicago, despite depression, have come constant reports of the development of a Century of Progress, the mastadon World Fair scheduled to open there in 1933. With several buildings already completed and with others soon to be, the whole conception is indicative of the radical trend in American architecture. The Adler Planetarium, the Administration Building and the Travel and Transport Building are already entities, and the Electrical Group, the Hall of Science and the Housing Group are already well on their way to completion.

IN the meantime many of us were beginning to wonder how the administrative committee of the Fair were going to recognize the existence of the decorative arts. Hadn't the Chicago World's Fair of 1893 revolutionized public taste in America? Weren't we going to feel the indelible stamp of a new taste as thoroughly as that left by the Midway in every aesthetically questionable Turkish Corner in America?

AND at last our questions are being answered. Recently, Mr. Ely Jacques Kahn, dynamic and able architect of New York, was appointed Chief of the Section of Industrial Art. Mr. Kahn, already well known for his buildings and exhibitions, is also a wise and tolerant critic of the applied arts and crafts. But more than that, he has shown outstanding ability as an organizer and co-ordinator. In the good old days of heating with a fireplace, ventilating with a window and plumbing of painted china,



ELY JACQUES KAHN

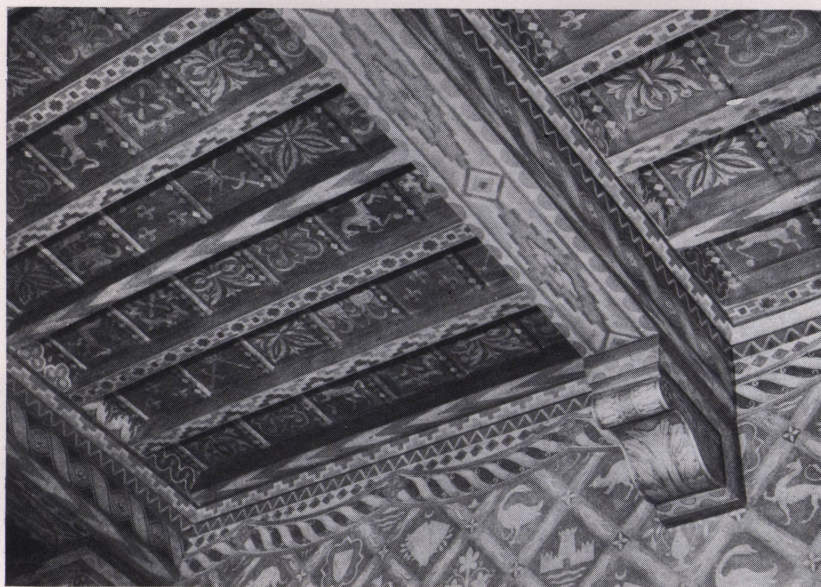
the architect's lot was a simple one. To-day he must be, if he is successful, an engineer, a financier, a real estate and advertising expert, an artist and a diplomat. And Mr. Kahn, as a successful architect, has demonstrated his possession of these capacities.

IN line with the current taste for dictatorship to be found both in the ruling of countries and the managing of industries, Mr. Kahn has been appointed the *arbiter elegantorum* for his group. Money and fame will bow

to quality. It is his intention that no exhibitor, no matter how much he is willing to spend for his display nor how well known he may be, can be represented unless the quality of the product and the quality of the design meets a standard acceptable to Mr. Kahn and his confrères. And every one who meets this standard will be on an equal footing.

ANOTHER interesting disclosure is that to the effect that the exhibitions need not necessarily be modern. The idea, rather, is to give a cross-section of current, although the best, taste in this country. And a room which is done in a Period style will be subjected to the same rigorous inspection as a modern interior.

IN connection with the various room displays, Mr. Kahn hopes to have an exhibition of crafts and their processes as well as an exhibition of manufacturing methods. This is both an excellent idea in itself and a great satisfaction to the presistent desire in all of us to see things made.



A beautifully painted plaster ceiling after the character of the work found in the Davanzati palace. Intricacy of motif toned by gentility of color results in richness refined enough for the most conservative. Barnett Phillips was the Decorator

THE TOP OF THE ROOM

By
CARLETON B. RYDER

THERE seems to be some doubt as to whether a ceiling constitutes the top of the room or the bottom of the room upstairs, to judge at least from the customary procedure of lavishing decoration upon floor, walls, furnishing—then abruptly ignoring the ceiling.

IN the beginning the ceiling served the sound purpose, and no other, of supporting the upper structure. It was structural; it looked it, and it looked good because it was frank in its function. Adzed beams are homely rather than beautiful, but in their place they are still desirable for the sake of their connotation, not for their "quaintness." When softening sinews eventually confessed to the discomfort of draughty floors, they set about to mend the matter. The underside of the floor was then sealed with a sheathing of one sort or another, and thus the "ceiling" came into its title. Its function having been concealed, its decoration followed, eventually becoming constitutional. Textural plaster was the first step, and fitting became homogeneous to the general finish. Then the ambitious went farther, modelling the parge relief ceilings of the Renaissance, which were somewhat less consistent, if interesting. Excepting the admirable taste of some Georgian architects, ceilings proceeded to more and more inconsistent ornament, the usual re-

sult of decoration applied without structural purpose. Ceilings were not intended solely to give rise to uplifted chins. 1850 to 1880 bred atrocities in this respect from which our subsequent revulsion to all decoration was hardly to be condemned.

BUT the extremes of the modern apartment, to which the many of us are committed, are doubtfully any better than the worst of the last century. The barren calsimined plaster ceiling is in most cases an unpardonable breach of decorative unity. Floor, walls and ceiling were created equal, the latter has a perfect right to good decoration. Each individual's definition of what is "good" will vary, but so long as due relation between the ceiling and the rest of the room is retained, the handling will not be "bad." Good decoration is that wherein relation is paramount and ornament subordinate.

SYMMETRY is not a matter of taste. The normal proportions of a room may be represented as follows: length, six; width, four; height, three. Changes in the proportionate length and width should be compensated by change of height. As the width of a room increases from normal, the height should increase in the ratio of three to four or remain not less than three-fourths the width. As the length increases

from normal the height should increase in the ratio of three to six or remain not more than one-half the length. Thus balanced heights may be readily calculated for any room; to put the ceiling in its place is not as easy.

CONTROL of illusion is the answer. The large, though intangible, difference between factual and effectual height depends upon skilful use of the instruments "Color" and "Weight."

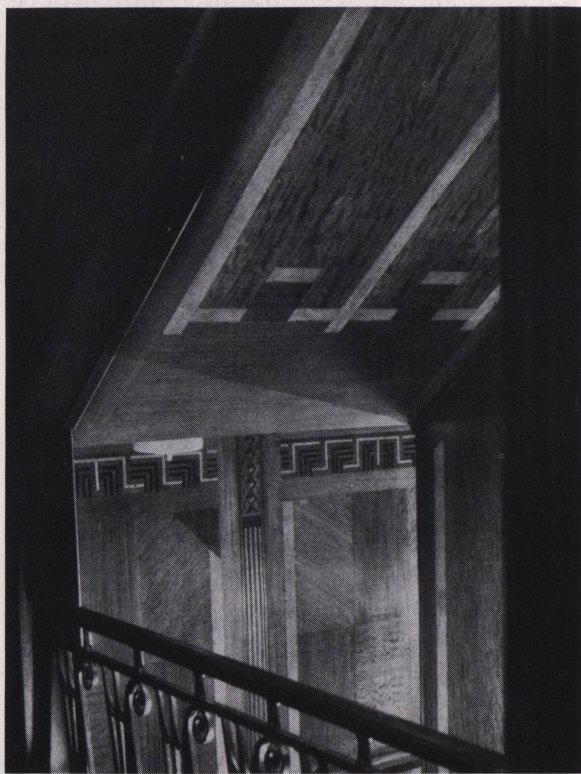
LACK of precedent has long prejudiced the perfectly legitimate use of definite color upon the ceiling. Colors have acknowledged position values. Red is the warmest and most advancing, blue the coolest and most retiring; the binary colors fall between according to their composition. The primary color, yellow, is halfway between red and blue, likewise purple composed equally of red and blue takes the same axial position with respect to the other colors. However the former is color's nearest approach to living light, while in the latter the two most active colors have reacted upon each other, resulting in lifeless ashes. These two, of colors, most nearly approximate the values of white and black.

THE widespread misunderstanding of the respective values of the shades known as light and dark deserves comment. The use of light color to gain height is a common failing. White is the symbol of color saturation, is neutral, and not only leaves the position of the white surface positive and undisguised, but draws attention to such position because of its brightness. Black being the symbol of the absence of color causes the surface bearing it to be most difficult for the eye to place and least attracts the attention. The intervening shades produce similar reactions in accordance with their approach to one extreme or the other. For proof that the black ceiling is *not* lower or more oppressive, there is no better criterion than an example. The black mirrored ceiling of the News Building Lobby in New York is quite conclusive. The prominent Swedish architect, Asplund, in his theatre called "Skandia," has attained fantastical height by the use of a velvety black ceiling.

ALTHOUGH the function of a room first must

determine the necessary light reflecting properties of the ceiling, it is safe to say that one seldom lights a library with overhead floodlights, and similar dismissal of the domestic ceiling as light reflector unless much higher than usual is in order.

THE next factor to be considered is "weight." This is increased by hanging members such as beams or other projections, relief of any sort, or intricacy of motif. The heavier such treatment is, the colder in color as well as darker in shade it must be to regain maximum effective height. For instance, the same beamed ceiling of the same shade value appears lower in a warm brown oak than in a fumed gray



Stair detail from the S. S. Oriente showing the decorative possibilities of mahogany, ebony and satinwood grains. Barnet Phillips, of New York, was the Interior Decorator

oak. Plastering between beams should avoid, as far as possible, color contrast that will over-emphasize the depth of the beams. Parge or richly textured plaster ceilings may well keep to grays rather than buffs, and the heavier they are, either in intricacy or relief, the darker may the antiquing be.

WHEN each of these factors has received cri-



Ordinary plaster walls and ceiling become one when skillfully handled by means of a gray, henna and black color treatment in the new Interfraternity Club in Chicago. Furnished by Carson Pine Scott & Co. Designed by Johns H. Hopkins. The firm of Holabird and Root were the Architects

tical attention, the structural procedure may be determined. Rarely can the decorator undo ugly structure; his problem is to do over without over-doing. Modern architecture has progressed from random planks to random beams, apparently. These may occasionally be adapted with the addition of false beams. At other times attempted adaptation winds up in a strait-jacket. Furring down is then the decorator's saviour. Hung ceilings of canvas, filled, sized and painted are not only extremely reasonable, but practical. When properly stretched and secured there is no appreciable sagging. Little need be said about furring in the usual manner with metal lath and plaster. Generally speaking every possible economy in height should be effected, as, for example, furring only to the bottoms of irregular beams when there are other deeper beams regular enough to receive decorative treatment. Another point requiring attention is the firebreak at all windows demanded by the New York Building Code. This requires that the ceiling be at least twelve inches higher than the soffit of the window opening. When it is necessary to fur down as low as the window head, a break of the required depth must be built across the top of the opening.

SOUND control is deserving of comment here, for the ceiling is the most logical place to treat with this problem. The convenience of controlling visual illusion was brought out in the argument on color's relation to proportion. It is doubtful if decorators realize that audible illusion can play an equally important part; yet

consciousness of environment relies upon all, not one, of the senses. And the fact that the common plastered wall is a better reflector of sound than the silvered mirror is of light, the former having a coefficient of reflection of .98 or better to the latter's .95, is rather startling food for thought.

THERE are three phases of the acoustic question: sound isolation, sound quieting and acoustic correction. The first, concerned with the transmission of sound through walls, floors and ceilings, is important wherever external noise is a cause of annoyance. Furring down of the ceiling should include the installation of some tried sound deadening felt or other material. The second, concerned with reducing the level of noise occurring within a room to a point where it has no discomforting effect, applies to hospitals, hotels, clubs, offices, restaurants, and stores. The ceiling may be surfaced with one of many acoustic materials, now obtained in practically any decorative style. The third case, concerned with the manipulation and control of sound within a room, originally applying to only such rooms as auditoriums, churches, theatres, concert and assembly halls, has now expanded to such proportions, as a science, that its applications are limitless and its means subject matter for more than a paragraph.

FINALLY the material and decorative design suitable to the collective requirements are chosen. Beams or the more unusual panelled wood ceiling may be carried out in several ways ranging from paint graining on plaster

to fine antiqued woodwork. Worthy of note for their effectiveness and inexpensiveness are the flexible fabric backed wood veneer and cast composition wood. Beautiful and quite reasonable ceilings may be produced by using the antique colonial pine and oak timbers and wide plank sheathing now being salvaged, reconditioned, and resold by numerous antique shops. The true mellow color and time honored texture that can never be quite as perfectly simulated are available in this form.

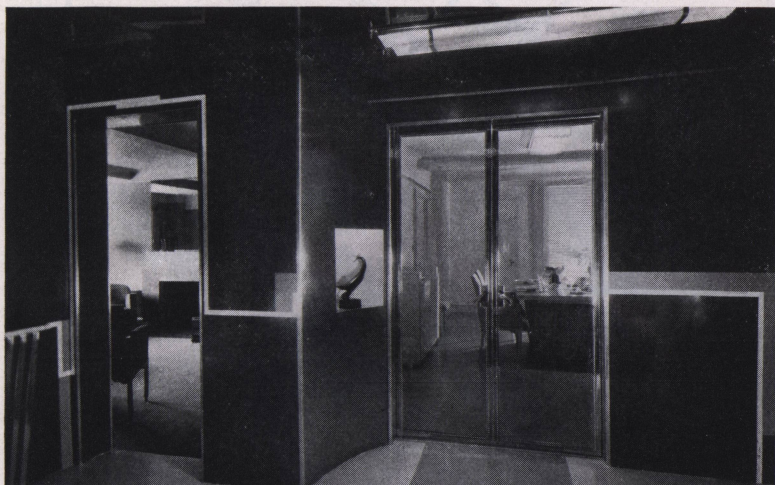
TEXTURED plaster, although presenting amusing effects when good taste is the arbiter, has been so widely commonized that it must be artistically applied or the result has an appearance of cheapness. For the reason that authentic design parge ceilings are often overly heavy, the decorator must be most discriminating in their use. Plaster work ceilings of low relief and fairly rich design, of modern derivation, are becoming popular for large and formal rooms, as indicated by several of the public room ceilings in the new Waldorf-Astoria.

THE use of drawn fabric panels for ceiling treatment has received some stimulus recently. Wallpaper is making a bid for popularity as well. On either usage it is difficult to comment with fairness since both depend upon the color and design of the particular fabric selected. It does seem, however, that the contemporary wallpapers of emphatic motif repetition would be tiresome upon the ceiling; but perhaps not more so than upon the wall. Lacquer surfaced fabrics available in a wide range of plain colors are better advised, their use is structurally prac-

tical as well, the strength of the fabric being sufficient to act as a surface binder. Cork veneer has been successfully adapted to the ceiling; it has textural interest and the natural color is pleasing.

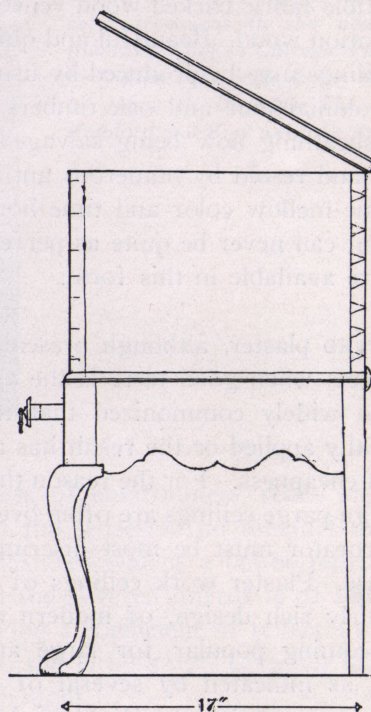
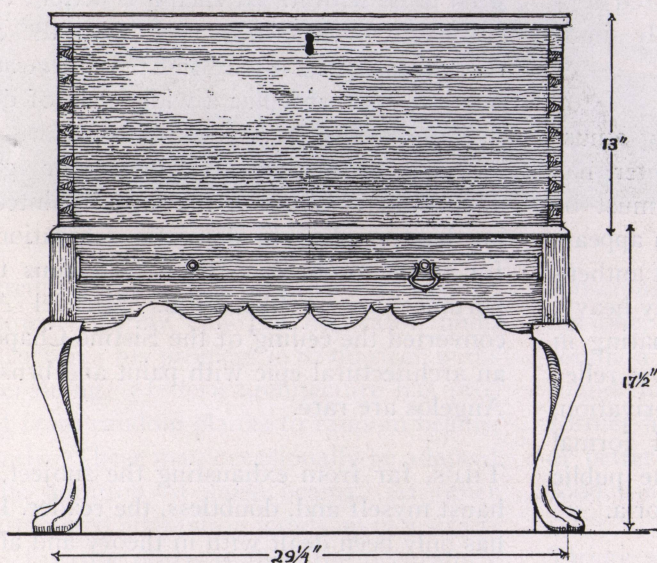
WE have still to contend with that white elephant, the mirrored ceiling. Few know just what to do with it. By such it is better avoided. It is only successfully used with the fullest recognition of its highly functional characteristics. Black mirror has a wider field of decorative usefulness, but its extreme nature is too inclined toward theatricalness for general adaptability. Likewise the mural painted ceiling has no place in domestic decoration, and for public room decoration its claims to importance are problematical. Michael Angelo converted the ceiling of the Sistine Chapel into an architectural epic with paint and brush, but Angelos are rare.

THUS, far from exhausting the subject, I exhaust myself and, doubtless, the reader. Design has only been dealt with in theory and abstraction, not alone because space denies a more detailed examination, but because the decorators of today wisely seek to distinguish themselves in the fields of vital creation, not recreation of the defunct. Therefore emphasis has been placed upon relation, color, and texture—rather than ornament. It might be well to add that this is no brief for theory as opposed to practice. A reclining attitude is not necessarily essential to study of the subject; the ceiling is quite within the range of vision of the person in a position to do something about it.



Another example of the modern technique of unifying the ceiling and the walls of a room. This foyer made of metal and black formica is an example of a successful solution to this problem. The lighting fixture consists of tubes of frosted glass. Hammond Kroll, Inc., were the Decorators

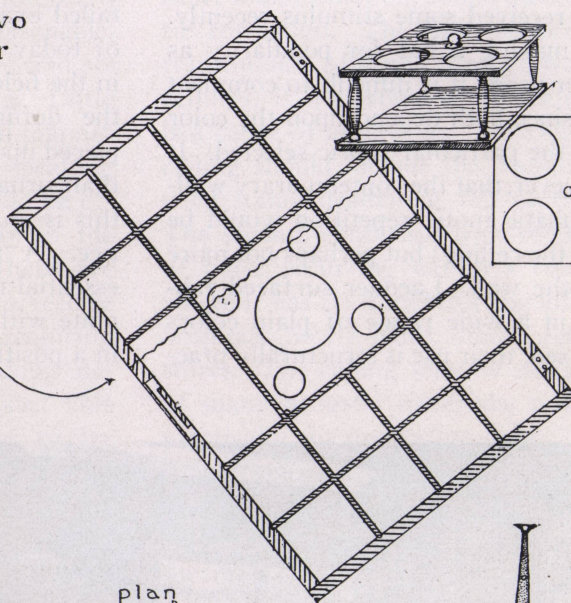
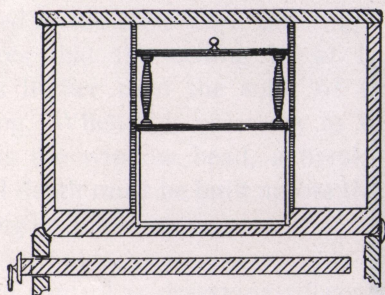
AN 18th CENTURY CELLARETTE



~constructed of
mahogany and in two
sections ~the upper
being removable~



CROSS SECTION
of
interior

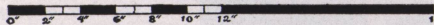


plan
of
interior



hinge

SCALE



A fine example of southern design, that is dated about 1750-1765. This Early American cellarette, from the din-

ing room of the Corbin house, is now in the Brooklyn Museum. Measured and drawn by Pamela Berdan

MARKET NOTES FROM THE WEST

By

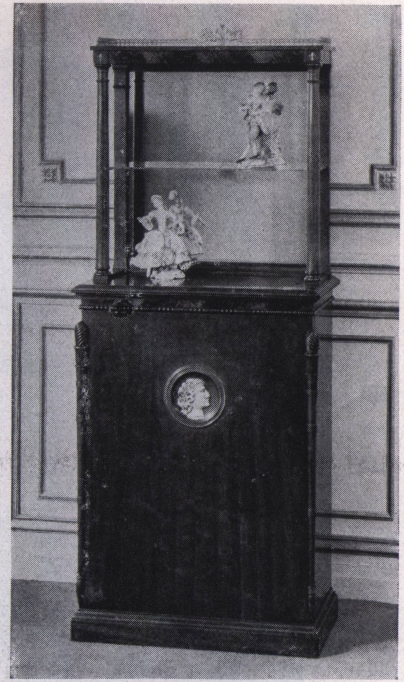
ATHENA ROBBINS

SINCE "new lows" have become as familiar in furniture styles as on the stock exchanges some definite assurance of stability was required for the success of this market. Many manufacturers in Grand Rapids and Chicago met this need by issuing a guarantee against any further decline in their prices until May 1, or in some cases July 1. An encouraging volume of business occurred in both markets.

THE producers of better furniture are urging their buyers to recommend to consumer customers a system of discriminating rather than abundant buying. Purchasing really good merchandise on a gradual scale is far preferable, they explain, to a complete and immediate outlay of rather mediocre things. Such phrases as "a five-year plan" of buying are included in the recommendations of some of these manufacturers. They feel that the adoption of such intelligent methods of furniture purchase offers the industry its best means of salvation, and the consuming public the greatest opportunity for permanent satisfaction in their homes.

THE trend of style as indicated in the January furniture markets in the midwest offers some material for comment, in spite of the verity that what is genuinely good in design is always so, regardless of date or fashion. Never in former markets have good examples of 18th century English and French periods seemed to have received such noteworthy attention as now. In the finer lines a meticulous effort for perfection both as to authenticity of style and finish is apparent. And in the more commercial displays an increased appreciation of chaste, restrained design is of significance.

THE inclination of buying preferences toward furniture of classical tendency, noted several seasons ago, is now even more emphatic. Of particular current importance is furniture of Empire character. In reproductions and adapta-



An Empire cabinet in mahogany with mirror back. Century Furniture Co.

tions this style is almost everywhere shown, although there is variance in the merit of the examples. In some of the most subtly effective interpretations, the characteristic squareness of the period gives place to an added refinement of line and contour without sacrifice of the essential elements of the style. An example of such treatment is in a new group of Empire design, shown by the Century Furniture Company, where the legs of certain pieces are permitted to taper effectively and are not confined to the limits of the square post construction which they would otherwise have followed. Various other intelligent departures from conventional design occur.

THE strong interest in the Empire period is evident in numerous displays of small tables and other individual pieces as well as in groups or suites of furniture. Even breakfast room furniture is so designed, although with some appropriate license in the matter of informality. An instance of such furniture, also shown by Century, has very pale chartreuse decoration accented in black and silver, with a silver eagle surmounting the simple round mirror.

THE American Empire period is sharing in the new importance of French Empire styles. The



A reproduction of an old unpainted pine bookcase of the school of William Kent. Baker Furniture Factories

sale of Directoire furniture has similarly increased, especially for use in metropolitan areas. Indicative of the growing importance of this furniture is the opening of an extensive new collection of such designs at the Robert W. Irwin Company. Biedermeier styles are having frequent demand, especially in bedroom and dining furniture and small occasional pieces. In suites for the small dining room the Biedermeier period has been followed with unusual effectiveness, as in a small scaled group whose table has a folding pivot top, shown by the Dent Furniture Company. Designs reminiscent of the Adam brothers' work are shown in increasing numbers in the collections of English styles because of the pronounced trend towards classical styles. Upholstering fabrics selected for this market have been notably affected by the interest in the formal types of furniture.

THE Bicentennial Anniversary of George Washington's birth has exerted a becomingly patriotic influence upon the furniture exhibits of this season. For example, the Kindel Furniture Company offers a "limited edition" of 200 mahogany beds especially designed after Washington's own bed. They are numbered, and an appropriate label includes the statement that the design has been approved by Miss Anne Madison Washington, a descendent of the first president. There is also a "Gilbert Stuart" sofa, reproduced from the one on which Washington sat while Stuart was painting his portrait, shown by the Mueller Furniture Company. The familiar George Washington desks are shown in all price ranges by many manufacturers. And although we suspect that this would have occurred despite the bicentennial, there is a large array of cherry furniture in this market!

COLOR schemes of red, white and blue in outdoor or sunroom furniture are also reflecting the influence of this anniversary. One example is a stick reed group decorated in oyster white with red and blue appearing in the shaded pattern of the upholstering, exhibited by Heywood-Wakefield Company.

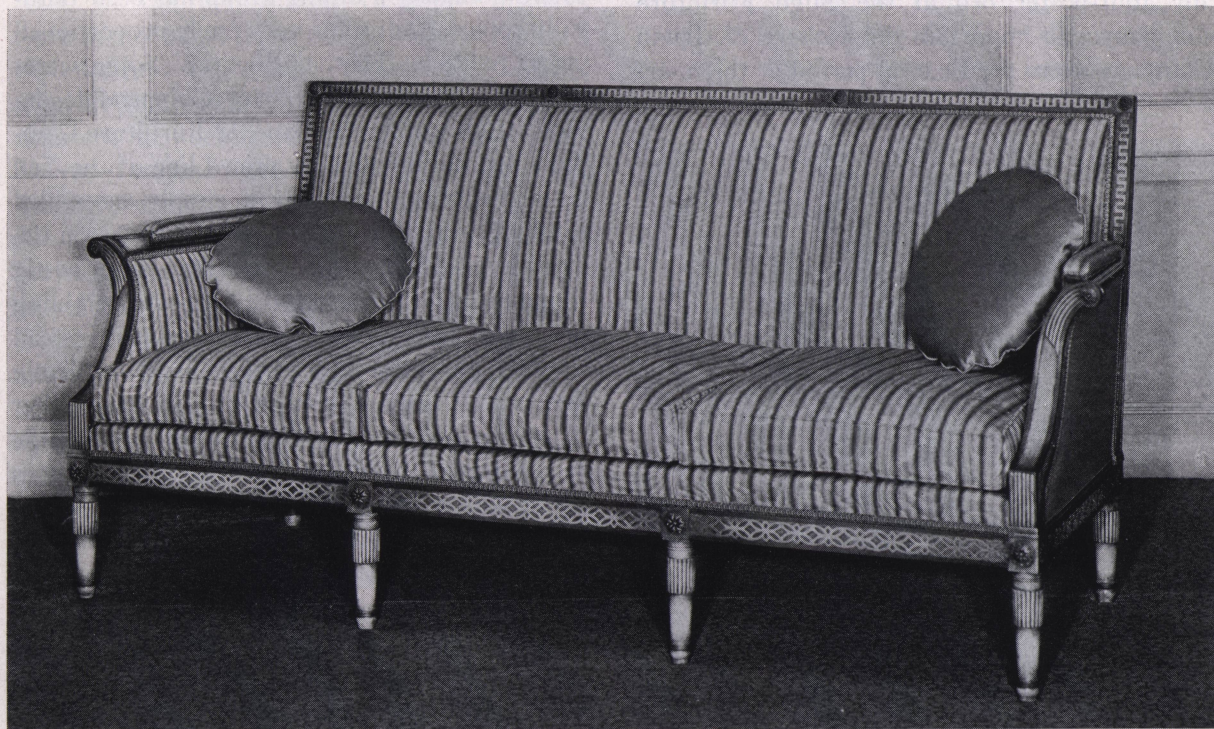
THERE was also an increased interest in authentic Early American designs in furniture, both of the simple and the more distinguished types. The symbolic American eagle motif seems never to have been so much in evidence in the furniture displays as at this market.

INCIDENTALLY, certain furniture manufacturers are aiding in the distribution of the booklet of suggestions for merchants regarding the celebration of this event, issued by the United States George Washington Bicentennial Commission. A remark made by Washington which is peculiarly appropriate for quotation in these times serves as an introduction for this pamphlet: "It is not a custom with me to keep money to look at." In the foreword, Representative Sol Bloom, associate director of the Commission, states that the suggestions included in the booklet have been compiled from the advice of managers of some of the largest retail stores in the country, whose organizations are already well advanced in their plans.

THE demand for French provincial furniture which has been so pronounced in recent seasons has apparently diminished to more normal proportions; but there continue to be very worthy examples of this style in many displays. New adaptations of other rural types are also shown. There are some well conceived pieces of English country furniture, as for example a dining suite made of English elm in the Elgin A. Simonds display, and some dark oak country types at the Baker Furniture Factories. Another unusual new provincial type group represents styles characteristic of those used in a Basque *etcheonda*, combining simple Spanish and French design elements. This furniture is exhibited by the Johnson - Handley - Johnson Company. The peasant furniture of other European nations continues to be shown in various displays, although in rather limited quantities. There is gay Hungarian furniture at the Baker Furniture Factories. Simple styles of Swedish peasant trend appear, as at the Grand Rapids Furniture Company. The Nordic peasant feeling is attempted in one birch suite, of the Jamestown-Royal Upholstering Company, by the use of such carved motifs as pine cones, the midnight sun and even the handle

of the hammer belonging to the god Thor.

UNPRETENTIOUS rustic American furniture of the 17th century is having successful developments, as in the "Quaint Pilgrim" line of Stickley Brothers Company where the simple, rugged pieces boast a new transparent color stain which permits the graining of the wood to show through. Authentic new interpretations of Colonial designs in maple, cherry and pine appear in numerous exhibits. A novel design for a maple tavern chair at L. and J. G. Stickley, Inc., has a seat of sole leather cemented to the wood, which is so shaped and finished that it is difficult to distinguish it from the wood. There is also an unusual corner card table with a drop leaf dividing it in half at a cross angle. Pine in museum reproductions at Heywood-Wakefield has an interesting antiqued oil finish. Cherry is given special prominence in the Early American styles at the Sligh Furniture Company. New revivals and adaptations of old maple styles are shown in many of the exclusively Colonial displays, such as Conant-Ball Company, Webster Furniture Company, W. F. Whitney Company and Virginia Craftsmen, Inc., Early American rockers and many pro-



A sofa of classical trend, with an oyster-shell glazed finish, upholstered in moiré. Ralph Morse Furniture Co.

vincial styles are having good sales at Tomlinson of High Point. There is an increased showing of Colonial furniture painted black and decorated with characteristic fruit and flower designs in soft old colors and a little gilding, chiefly, of course, in small straight chairs and Boston rockers.

THAT the interest in Federal furniture is exceptional has already been suggested in the comments concerning the Washington bicentennial. Unusually fine attention is now being directed to the reproduction of exquisite, aged patina for this mahogany furniture. Historic sources for design also appear to be studied with a more general enthusiasm. A distinguished use of blockfront design and shell motifs characteristic of the work of John Goddard may be seen in a new American Empire group at the Widdicomb Furniture Company. Cherry and mahogany are combined in several pieces here which were inspired by furniture from an old Pennsylvania home. American Empire reproductions in dining furniture, achieving a good use of feather motif carving, are shown at Williams-Kimp Furniture Company; and this same motif with the torch pattern is employed with fine success in a mahogany four-poster bed at the Sligh Furniture Company. So important did Robert W. Irwin Company deem the Federal period at this mar-



A reproduction of a mahogany and gilt embellished bed from a Viennese collection. The Charlotte Furniture Co.

ket that four of its ensembled rooms (whose plan will be mentioned in a later paragraph) are of that period: a dining room, a young lady's room and two other bedrooms. Authentic reproductions of American sofas made about 1800 with characteristic grape leaf carving, and a fine sofa copied from the work of Samuel McIntire are shown at the S. and J. Campbell Company; and Federal pieces of unusual distinction may be seen at Barnard and Simonds Company.

SINCE the 18th century English styles are having such eager and universal acceptance, and are consequently shown so abundantly, there is almost too much material concerning these new market styles to permit specific comments. There are certainly more chastely beautiful interpretations of these periods at moderate prices than have previously appeared. In one large display, the William A. Berkey Furniture Company, the entire attention has been concentrated on furniture of this character, and the exquisitely detailed reproductions of pieces from many museums and private collections present a wide opportunity for selection. The utter simplicity and restraint of the small tables is especially noteworthy. At the Grand Rapids Chair Company a dining group has been faithfully copied from some very finely proportioned pieces made by Thomas Shearer. Some secretaries of unusually excellent Chippendale design are shown by the Fancher Furniture Company. In the moderately priced line of the Tell City Furniture Company a simple assembled dining group of Hepplewhite and Sheraton designs has sold most satisfactorily. From costly to inexpensive furniture, the idea of assembling pieces of various harmonious designs, instead of offering matched groups, is now firmly favored. Even the finishes vary in tone rather often, and decorated styles are mixed with the wood pieces. This method of furnishing a room which has always been employed by the good decorators has at last begun to attain universal appreciation, it seems.

PINE in the authentic old-looking finish often termed "pickled" pine was seen at last summer's midwest market in a few good Georgian reproductions. But this season it is shown with a little more frequency, as for example at the

Baker Furniture Factories, where it appears in such fine 18th century pieces as a breakfront bookcase and a secretary. Among other firms which are employing this finish, so unfamiliar in commercial furniture lines, is the Bristol Company, who show a breakfront cabinet of lovely Adam detail.

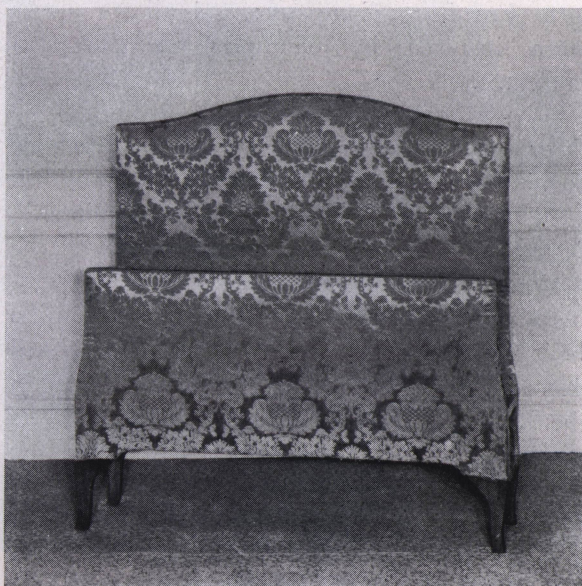
THERE is definitely more interest in the fine French 18th century styles this season. In bedroom furniture is this preference especially marked; and exquisite workmanship and decoration with faithfulness to period qualities, characteristic of such displays as the John Widdicombe Furniture Company, are being given a more intelligent appreciation. Not only are the more luxurious French periods abundantly shown by this firm, many with the beds upholstered in fine damasks or brocades, but the simpler provincial interpretations of Louis XVI style, in French beech and fruitwood, are of especial interest. To meet the evident growing interest in the Louis XV and XVI periods an entire new line of such styles has been developed by the White Furniture Company, and the French gray, pistachio green and biscuit color finishes are shown with walnut types.

ALSO in the upholstered furniture displays there is an increase in the number of French 18th century examples. A tendency towards accurate and restrained French design is clearly apparent in such exhibits as the Valentine-Seaver Company, the Mayhew Company, the Ralph Morse Furniture Company, the Michigan Chair Company and S. Karpen and Bros. More carved wood is, of course, being permitted to show on upholstered furniture than in the markets of a year ago; and improvements in fine tailoring may readily be noted. A most encouraging trend in every progressive upholstered furniture line is a better recognition of the fallacy that bulkiness and softness are sufficient requirements for comfort. The size of the arms of sofas and upholstered chairs is continually having reduction, and comfort is being achieved by infinitely wise construction throughout. At least one furniture company is so sincerely interested in achieving the best possibilities for correct sitting posture that a physician specialist is employed on its staff as an advisor regarding this subject. Furniture

should endeavor to support the spine as a column and not as a curve, this authority insists.

MORE occasional side chairs and arm chairs are being purchased than in past seasons. And chairs designed especially for dining use are not remaining exclusively in the dining room but are chosen for card groups in living rooms and for odd pieces in bedrooms. More attention is, of course, now given to distinctive period interpretations in all such chairs. A Gothic Chippendale type at the Mayhew Furniture Company is among the more unusual styles; and some Sheraton reproductions at the S. and J. Campbell Company are of especial merit.

DIRECTOIRE chairs decorated in old white or delicate shadings are arousing great interest, and among the many noteworthy examples of this sort are some at Baker Furniture Factories, Ralph Morse Furniture Company, the Robert W. Irwin Company, the Century Furniture Company and the Valentine-Seaver Company. Small pieces of Directoire inspiration are also having unusual popularity; and nicely restrained designs appear at the Brower Furniture Company and the Imperial Furniture Company. In almost every furniture display at this market there has been some introduction of



A walnut bed, almost entirely upholstered in damask of rose and cream design. The Ralph Morse Furniture Co.



Mahogany bedroom furniture with a blockfront design of shell motives. From the Widdicomb Furniture Company.

Empire or Directoire feeling. An especially important Empire group is one named for the Empress Josephine, displayed by the Charlotte Furniture Company; and all its pieces were inspired by examples in European museums.

BECAUSE of the strong interest in Directoire furniture, the 18th century Italian types which are closely related in spirit are also prominently featured. Certain pieces mingle or merge the design elements of these two styles in a charming manner. Some unusual 18th century Italian beds of old cherry with a fretwork headboard decorated in black and gold are of interest in the Robert W. Irwin display; and formal settees of the same period are much shown for foyer use. Daintily decorated pieces, where blue is inclined, are shown both in the Baker and the Irwin displays. Blue and also silver decoration, the latter sometimes appearing on oyster white furniture, are often chosen for painted furniture in the better displays.

FAVOR for oak furniture remains considerable. The large number of homes in this country which are distinctly English architecturally, of course, largely accounts for this demand. So active is this interest in oak pieces that one firm which makes nothing but oak styles, the Grand Rapids Bookcase and Chair Company, has significantly enlarged its selection with authentic new styles. A consistently lighter finish in oak has been adopted for this display. Oak bedroom furniture continues to be popular as an especially happy choice for a man's room; and is so emphasized in many displays as for example at the Charlotte Furniture Company and at the Saginaw Furniture Company. An oak suite in Elizabethan design has been awarded special attention in one showroom, that of the American Furniture Company and Batesville Cabinet Company, on account of recent selection for use in the settings of at least 15 moving picture plays. By the same token of men's natural liking for this wood, it is also having a good demand for office



The "Tune-In-Table," an 18th Century exterior for a 20th Century radio. From the Imperial Furniture Co.

furniture and impressive examples are shown at many displays including the Imperial Furniture Company, the Macey Company and Stow and Davis Furniture Company.

MUCH of the distinction of the best oak furniture at this market is, of course, due to a realistically aged finish, where the edge surfaces are apparently worn by long usage. A touch of red color and a bit of black have been blended in to the wood in some of the most pleasing oak finishes. An interesting combination of woods appears in a small low table at the Century Furniture Company in which English oak, American oak, pollard oak and swirl oak are all included, as is also a little mahogany. A lining of fine handblocked linen in some oak cupboards is an interesting style note. Some excellent characteristic Early English styles have been developed in English ash, as at the Barnard and Simonds display where the romance of traditional designs has found rich

expression. There are quaint and unusual examples here such as little low chairs known as "shin toasters" and monk's stools with the characteristic slit top by which they were readily picked up and carried about.

IN accordance with the special suitability of the January market for the display of outdoor and sunroom furniture, many new style and construction features are to be seen in such merchandise. Hickory furniture boasts a varnished as well as a natural finish. At the Old Hickory Furniture Company genuine hooked rugs are now used for upholstery, as well as quaint bed-quilt materials in the old "chariot wheel" pattern, "hit-and-miss" rag rugs and the more modern waterproof materials of gay hue. A pleasing new woven effect is employed for the backs and seats of settees at the Rustic Hickory Furniture Company.

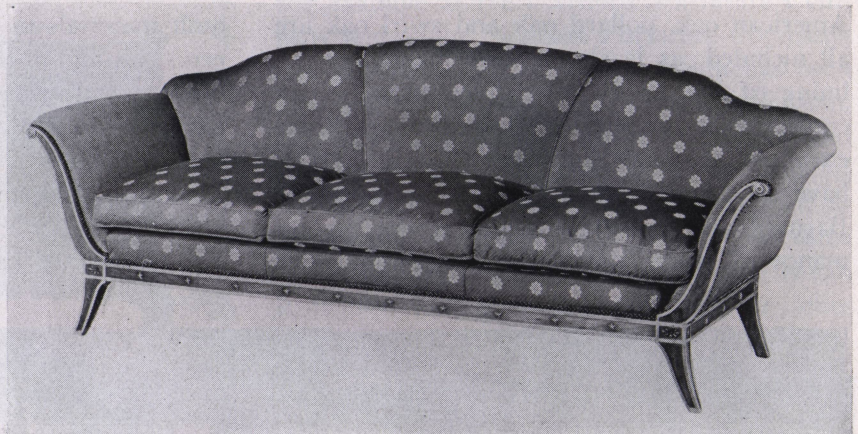
FLAT bands of natural colored copper are an



Simple pieces designed after 17th Century Pilgrim furniture, stained so grain shows through. Stickley Bros. Co.



A short sofa in mahogany with satinwood inlay, covered in copper colored tapestry. S. Karpen and Bros.



A sofa in walnut with gold star decoration, covered in eggplant silk with gold star design. Valentine-Seaver Co.

innovation in the framework of sunroom furniture shown at the Ypsilanti Reed Furniture Company, making a nice contrast for the still very popular tubular metal styles. A finely ribbed corduroy material makes an unusual upholstery for this copper and walnut furniture. A new steel-core webbing now used by this firm as suspension for rattan pieces permits better comfort without additional bulk. New tubular metal chairs, which may be readily folded up for carrying, are shown with removable canvas coverings by Lloyd Manufacturing Company. A novel design for an outdoor chair at the W. H. Howell Company has an umbrella top which may be lowered by a zipper attachment. Some influence of the French Colonial exposition is recalled by color schemes of modern sunroom furniture at the Heywood-Wakefield Company, which include African shades of rust used with brown. Royal blue and white form another interesting new color combination in this furniture. In cane styles an interesting weathered effect has been developed, and the cane is thus colored before

weaving. Color finishes have been perfected for rattan furniture; and canvas coverings are now attached by lacings to the rattan frames. For the rustic peggy cypress furniture of the Michigan Seating Company a new dull gray finish suggesting aged wood is now shown. Natural mahogany finished to resemble bamboo makes exceedingly smart sunroom furniture, shown by Ralph Morse Furniture Company. Metal furniture also designed and decorated to look like bamboo is displayed by the Simmons Furniture Company.

MODERN furniture is, of course, well represented in the sunroom furniture displays. And some manufacturers of wood furniture also report a distinctly lively interest in modern styles in certain buying areas. At the Johnson-Handley-Johnson Company, where the widest range of modern styles in the middle west is shown, some simple new bedroom pieces in satiny hawwood are displayed. Good new modern furniture is exhibited at the West Michigan

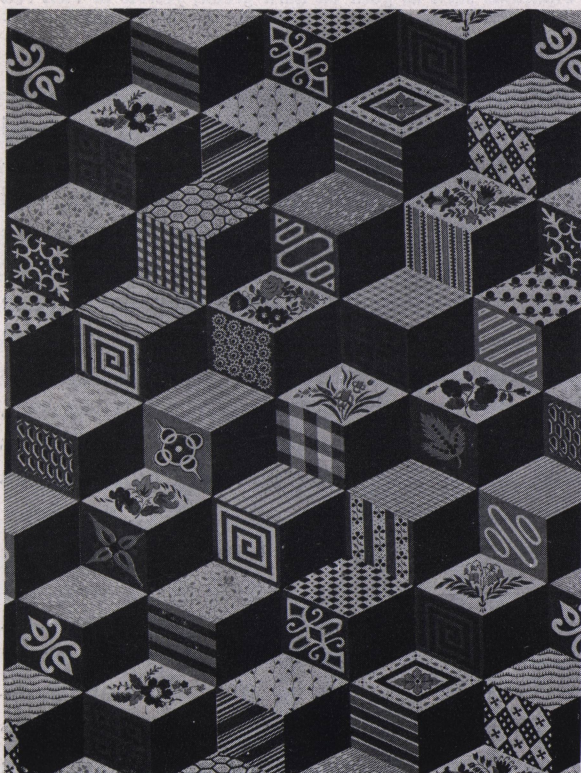
(Continued on page 16)

FINDING THE FAVORITE FABRICS

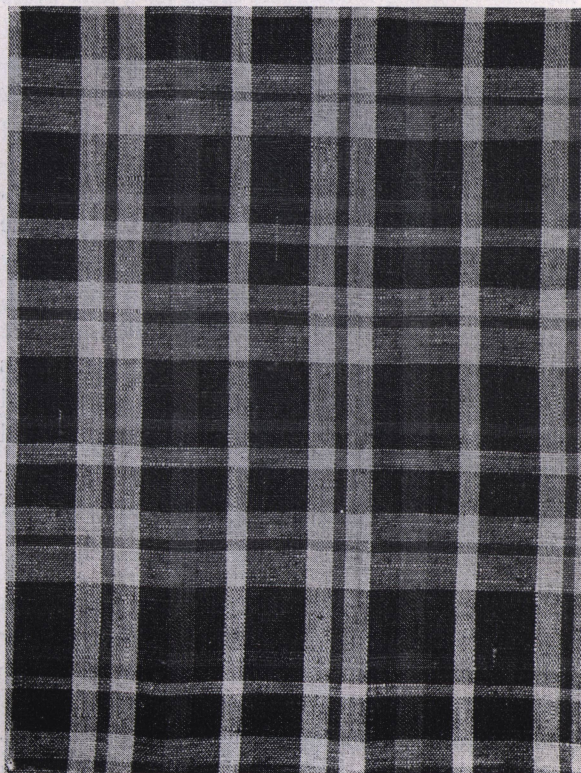
NEVER before has color assumed such importance in the selection of drapery and upholstery fabrics as it does this year. We are, it seems, in a sort of in between stage, chromatically speaking, the stage where future colors will be either very bright or low in key. In a recent lecture before the Junior League, Elsie De Wolfe or (if you are Almac de Gotha minded) Lady Mendl cast a decorative bomb in our midst by simply saying that her Paris apartment was decorated in such a way as to get its color from the gowns of her guests. Later it was disclosed that it was decorated in brown and white. Other reports from Paris indicate a rather general interest in grayed colors so that this development will be worth watching.

LAST year and the year before rust and green seemed to be, generally, the favorites. Although

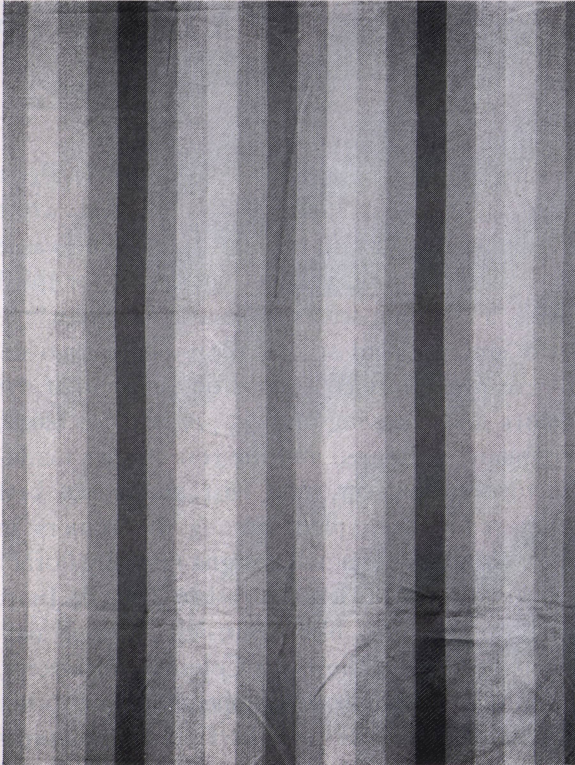
sales statistics prepared by the Waverly Print division of Schumacher's showed that while green was the most popular color, blue came second, brown and yellow almost tied for third place, and henna seems to have spent the whole year sliding from second place down to fifth. These five colors comprised 65 per cent of the colors sold—leaving only 35 per cent for black, eggplant, white, red and the rest. Other manufacturers, however, find rust and green best with red and eggplant among the comers in their chintz lines. Small designs (usually floral) are good, with far less interest in Toile de Juoy, scenics, and such like whimsies. Among patterns in demand those for Colonial, Directoire, Empire and Chinese Chippendale and other Georgian interiors are best. Lace patterns (shades of Victoria) also appear to be a good motif in printed fabrics. Another thing, while



1
While in a way this seems like a cubist's delight the original of this chintz, inspired by patch quilting, is found in brown, henna and blue at the Pennsylvania Museum



2
Plaids have long been a favorite type of design and why not, when so outstanding a one as this in green, white and henna may be had in an interesting Irish linen weave



3

Stripes are good because they may be used in almost every type of interior. This one comes in four shades of the same color and is admirably suited for a satin weave

black is fairly popular in prints it is practically out in woven fabrics.

AMONG the novelties, the combination of red, white, and blue is being pushed, largely because of its popularity in women's wear and partly because of the Washington Bi-centennial, which is, indeed, making us very colonial. We have been told on excellent authority that this fad is good for about three more months and then thanks to the Father of Our Country and Representative Sol Bloom it will be over-promoted and become just another case of good old inventory.

LINENS which are good year in and year out are not so subject to style change as many other fabrics. However, several things are rather evident, the most important of which is the trend toward smaller design and a greater delicacy of color. McBratney, Sundour and Derryvale are all showing some new numbers.

IN the woven fabric field, we find eggplant,



4

The spirit of Napoleon is making us all fall in step with the trend for formal neo-classical motifs and color combinations such as gold on dark green, yellow or rich red

blues of every shade, browns, whites and yellows strong favorites with, of course, the usual interest in green and rust. Reds are also coming to the fore, particularly the blue-reds. Old combinations such as brown and eggshell on French blue, green and yellow on true pink and other favorites of yesterday have taken on a fresh meaning. Another thing which is particularly noteworthy in the colors of this season is their clearness. Greens are true green, often bordering on the yellow side, salmons and pinkish shades are now true pink, yellows are sharp and brilliant and the blues, no matter what shade, are true in tone.

WHITE and off-white have been publicized more than they have been used. However, as accent colors they are incomparable and a fashion well worth watching. Notable among the season's whites is a lavender white moire from Thorp, an old white taffeta from Cheney, a mohair damask from Johnson and Faulkner, and an undyed wool tapestry from A. H. Lee's.



5

Georgian type fabric designs are a combination of Oriental, Italian and French motifs. The color scheme of this is a particularly smart effect in white and light gold

INCIDENTALLY some sources report mohair as being strong and others find some interest being shown in haircloth and haircloth shot with silk. Collins-Aikman are showing a line of pastel colored mohair cut with an acid process. Lehmann-Conner have some tricky loop pile mohairs and a really distinguished striped effect in this same material. And, of course, L. C. Chase, a house which specializes in mohair, has some new things to say.

ALONG with the taste for textures which is so characteristic of today's preferences, tapestries show up strong. S. M. Hexter, Stroheim and Romann, Orinoko Mills and others are showing hand-painted tapestries of the type first brought out by Arthur H. Lee.

OTHER textures which are popular are plain and crinkly surfaced taffeta, satin, moires and all types of velvets. Some particularly nice items of these types may be found at Mallinson's, Cheney's, Rogers, Schumacher and Mar-

shall Field's. The color ranges found in these fabrics are really astonishing, almost every color that you had always dreamed about and never could find are represented in the various lines. One of the outstanding novelty colors is a pewter-colored satin at Ronald Grose's. Another thing which is particularly noteworthy is the taste for classical patterns printed on moire and printed satins. Derryvale Linen have printed up a satin with one of their linen patterns, this an Empire design featuring a lyre and bee motif.

THE new designs generally favor the late 18th and Early 19th Century modes with laurel wreaths, Napoleonic bees and such as the subjects for inspiration. A few new Georgian and French 18th Century patterns in brocades and velvets are also evident. Designs all seem to smaller and of sharper drawing. Florality also appears to be popular in all types of fabrics.

MOST of the new floral effects are of the bouquet-and-ribbon school of the type usually associated with French design. The flowers themselves are small in scale and with the methods of spacing, color and drawing the whole scheme is usually one of gayety and grace. There is also a reviving taste, along with several others which indicates the strong underlying trend to Victorian things, in the realistic drawing of favorite flowers. Along with the calla lily and the rose, we now find iris, violets and lots of others.

WHOLESALE also note that most decorators are selecting materials of the self-same period as the furniture to be upholstered. This seems odd in view of our taste for eclecticism and may be just a forerunner of a revival in pure style. Or, again, it may not be.

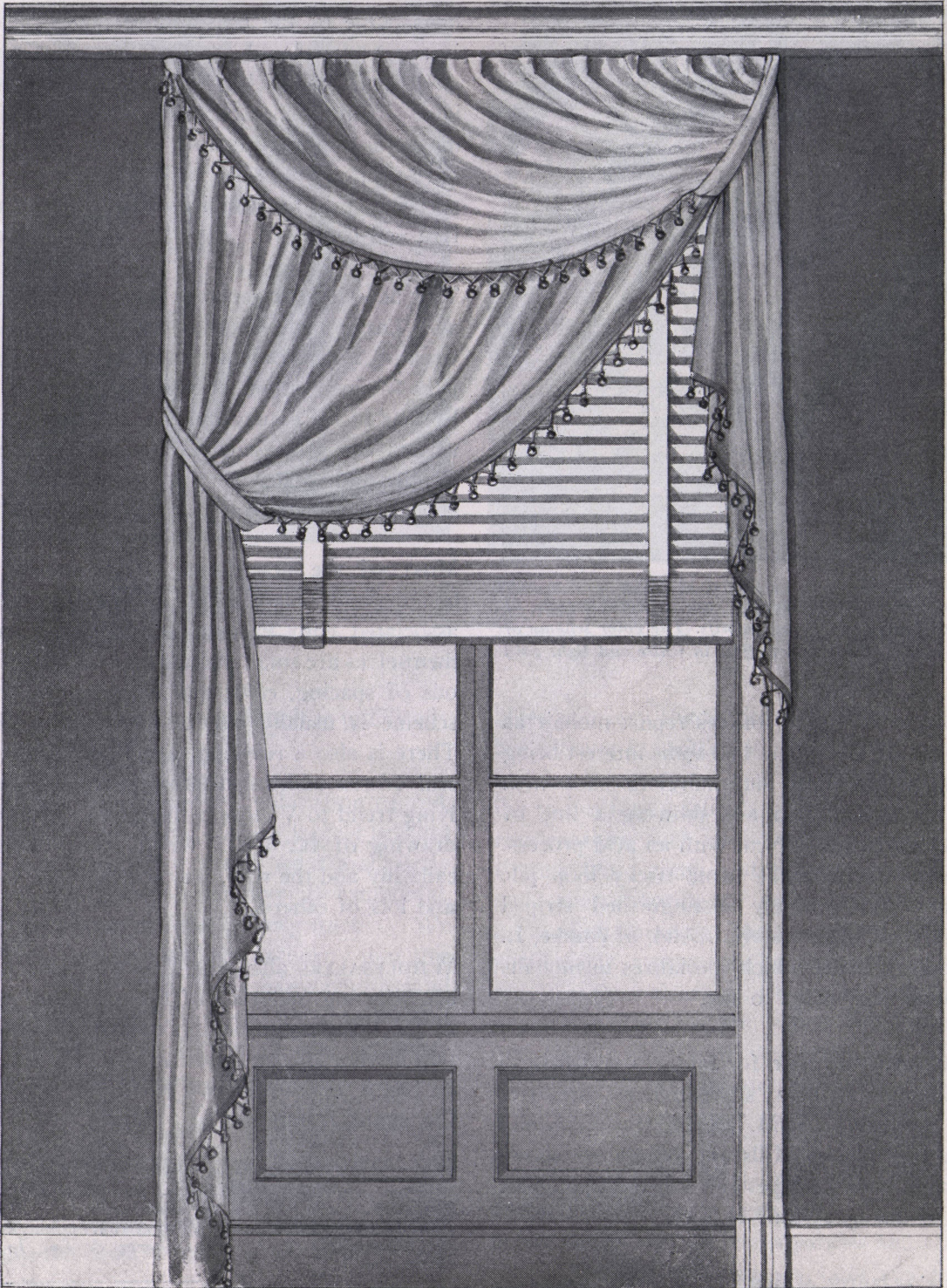
NOTE: Acknowledgment is made of the courtesy of Sundour Unfadable Fabrics Co. for illustration 1; of Robert McBratney & Co. for illustration 2; of Marshall Field & Co. for illustration 3; of Stroheim and Romann for illustration 4; of J. H. Thorpe & Co., Inc., for illustration 5.

SOURCES OF FABRICS

ADVERTISED IN THIS ISSUE

Allied Arts Guild of California Page Three
Consolidated Trimming Corp. Page Seventeen
Hexter, S. M. Co., The Page Twenty-one

FORMALITY WITH A FLOURISH



An effective Biedermeier drapery scheme is of a cold, almost greenish, yellow taffeta, with a velvet overcurtain of the same shade. The ball fringe trimming repeats the

pewter gray of the walls, while the white Venetian blinds, trim, and baseboard offer a strong contrasting note. Scheme designed and rendered by Virginia Conner

INTERIOR ARCHITECTURE & DECORATION combined with GOOD FURNITURE & DECORATION



1 *Antique white alabaster and black china vases make lovely lamps. These have silk shades painted with correspondingly appropriate motifs to suit present day tastes.*

HIGHLIGHTS FROM CHICAGO

LAMPS are not escaping the influence of the Washington Bicentennial anniversary which has contributed popular themes for design to almost all of the home furnishings industries. A standing lamp designed in the Federal manner with a dark green-black finish accented in gold has a tailored white silk shade which closely resembles a military drum is shown by The Crest Company. This shade has narrow cordings and coverings for tiny buttons in a taupe colored silk of a faint green cast. Patriotic color schemes are also being widely shown. Some especially simple interpretations in red, white and blue were developed by the Frederick Cooper Studios. One base is a slender alabaster column with red and blue bandings and a few gold stars in the white parchment shade. Another shade of a French cellulose material has only stars as embellishment. Cobalt blue bases are used here for some of the patriotic lamps. The eagle motif is prominent this season, as in some of the metal lamps designed by Oscar Bach for Kanné and Bessant. In one instance there is a wrought iron eagle figure, slightly recessed in the silver finish base, and colored in red and blue. A novel shade shown by this firm is of white silk with graceful metal borders and motifs appliqued; and there is a choice of

motifs: eagles, torch wings, rosettes or stars.

THE Colonial feeling which will be somewhat emphasized this year on account of the Bicentennial is also illustrated by many Early American types of lamps. The use of old brass kettles as bases is especially well done by Kanné and Bessant. Shades made of knotty pine wood with the panels bound in copper are an innovation at this display. Old stone plum jars and old bottles have been frequently adapted as bases by the Frederick Cooper Studios, who also show a quaint little waffle-cut glass base with a black shade on which festoons of white lace have been painted.

MORE white shades are now shown than ever before, and there is also an unusual abundance of white bases. The current favor for white interior schemes, also for accents of white in a room, of course accounts for this trend. Some excellent white pigskin shades are shown by The Crest Company, and one of these is effectively used on a solid glass white base of a bubbly nature. White moire silk shades are frequently shown here and an exquisite new white silk material whose texture has delicate veinings reminiscent of cobweb patterns. This



2

With a revival in taste for Early Americana we find antique brass kettles and parchment shades filling the bill

fragile-looking silk is, of course, substantially mounted and protected in the formation of the shade, and it has an exceptionally dainty appearance. Crystal bases are sharing in this new favor for white, and some excellent Waterford types with genuine hand-cut and polished crystal drops are shown by The Crest Company. Some lovely antique white alabaster and china bases, at least a hundred years old, are employed by Beverly and Valentine. Here there are translucent white calfskin shades with the lovely natural markings, and one of these is effective on an antique silver wine-cooler base. Large white point d'esprit shades pleated on a biased angle are displayed on alabaster urn bases by the Paul Hanson Company.

BLACK, too, is being considerably used for shades. One interesting example at the Betty Page Robinson lamps shade showroom is of a Greek warrior motif painted on a soft yellow ground as a central motif for a parchment shade whose balance is black. Many of the black shades this season are decorated with festoons of drapery, painted often in soft pink blends. Pricked decoration is much favored—border designs achieved by pin pricking on parchment shades of all colors. When lamp



3

A charming Italian lamp which would be a welcome addition to almost every type of interior of any period



4

The chaste quality of this exquisite pebbled white base is repeated in the finely proportioned white pigskin shade



5
An unusual and quite modern trend. A crackle glass globe of Italian make which has a swirled pleated shade



6
Besides the taste for neo-classic vases there is quite an interest in white moire shades for the smart new accent



7
A novel small metal base with an Eagle motif was designed by Oscar Bach, the well known metal craftsman

shades are neither white nor black this year they are usually of rather pale warm tones which will reflect the light in an agreeably flattering fashion. Black is also much used for lamp bases, especially for the urn styles of Empire tendency which are black with accents of gilt; and black marble is also employed.

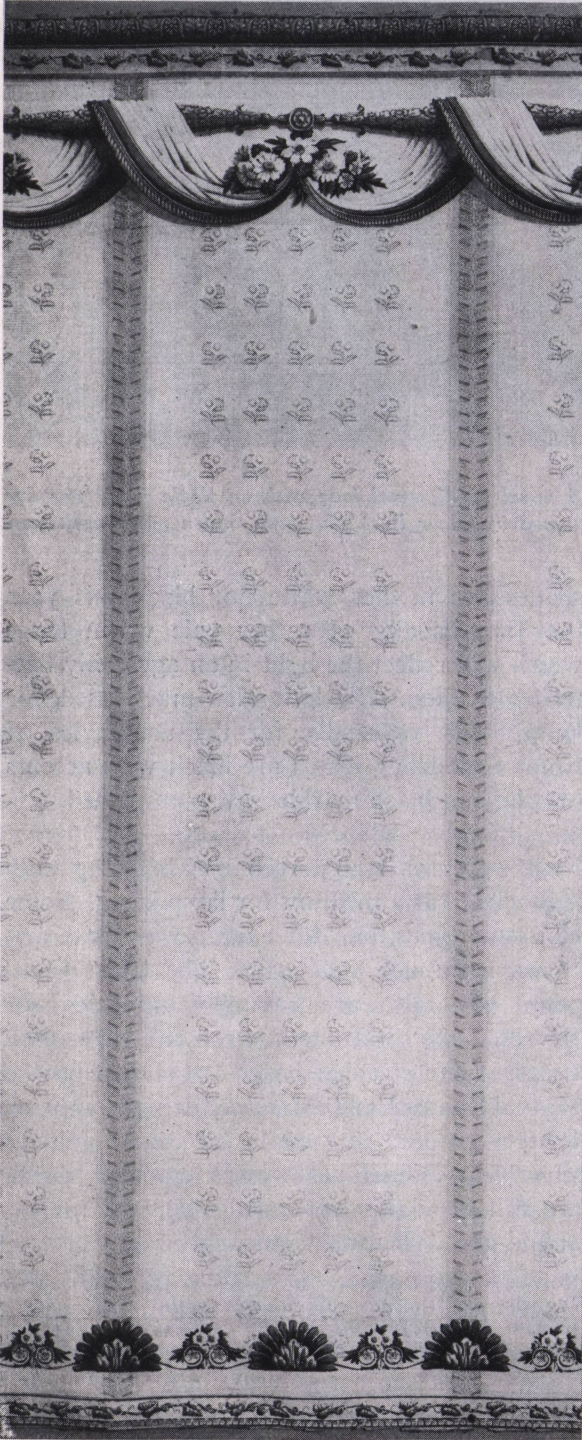
FINE potteries and porcelains are being duly appreciated as a medium for lamp bases. Some cloisonné types, one for example in white and silver, are much favored at The Crest Company, who also are having good sales for Sèvres, Capo di Monte and red Royal Doulton styles. Lennox china bases are shown by the Mutual Sunset Lamp Manufacturing Company. Pottery painted in metallic effects of gold or silver leaf, sometimes with a crackled sheen, are still popular in several displays, as for example at the Daison Company.

NOTE: Acknowledgment is made of the courtesy of Beverley and Valentine for illustration 1; of Kamie and Bessant for illustrations 2 and 7; of Carbone, Inc., for illustrations 3 and 5; of The Crest Company for illustrations 4 and 6.

SOURCES OF LIGHTING ADVERTISED IN THIS ISSUE

Carbone, Inc. Page Twenty-two
Sack, Incorporated Page Sixteen

PREDICTIONS AND PREDILECTIONS FOR PAPERS



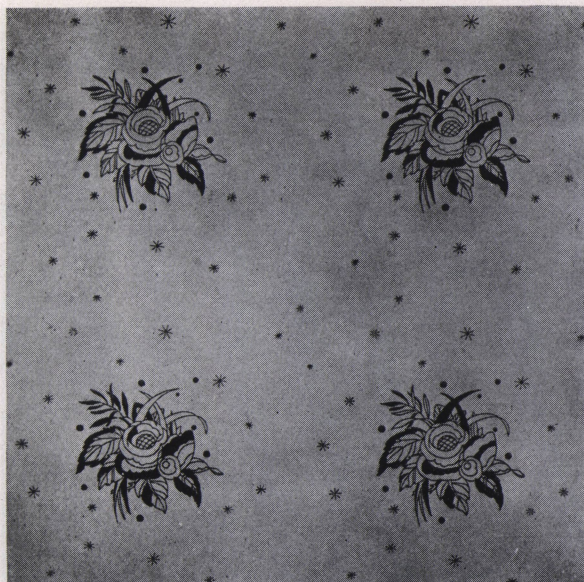
1

Border and baseboard are all-important in this lovely reproduction of an old Nineteenth Century wallpaper

THE "modernistic" paper, according to practically everyone connected with the wallpaper world, is on the wane. It may be due to the depression, and the fact that businessmen are tired of looking at toboggan-slide graphs, that zig-zags and the like are dying a temporary, if not a permanent death. Whatever the cause may be, we seem to be in for an era of curves and billowing designs. The flowers, and fruits, swags and drapery patterns that are to be seen in the new papers, are about as far a cry from the designs of two years ago, as can be imagined. And judging by the number of Victorian designs on the market — even the crimson damasks are reappearing — we will soon be having the vapors again and trotting out the old ostrich feather fan. However, the entire world need not go Victorian, as Empire, Colonial, Directoire, Chinese Chippendale, and Toiles are also approved of by the designers—while some houses are showing even more classic papers.

WHILE the number of period designs is the most outstanding thing about the new papers, there are quite a few other trends that are fairly universal. Borders seem very important, in fact there are quite a few deep ones that are intended to be used with a plain or a very slightly figured paper—an effect that is extremely handsome. The growing popularity of "crown effects" is another proof that the top of the wall is important, as are scenics that go from the top down.

THE wallpaper motto for the year seems to be—either use accurate reproductions of old designs, or, if you must be modern, do it with a purpose—adapting old designs and principles in a new way. There are a great many all-over papers showing small scenics, some in plaques or medallions, and many modern versions of Toiles, where the coloring is in two or three tones, or where the original color is retained and the whole design greatly diminished. Then there is a tremendous vogue for a fairly small (and usually conventionalized) floral repeat at widely spaced intervals with a dotted or faintly figured background. Fruit is represented in almost every house, and some are

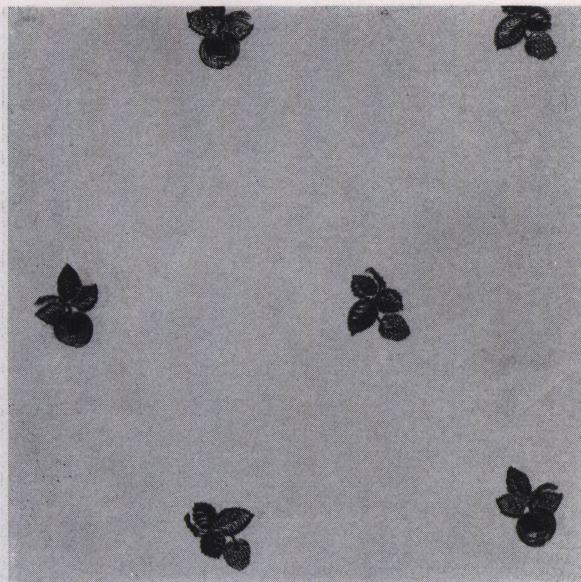


2

A particularly nice version of the widely spaced and conventionalized repeat on a slightly figured background

playing it up quite heavily as a relief from flowers. While gold designs are all very well for the low-priced lines, the higher styled papers are showing gold stamped or embossed papers. Incidentally gold, silver and bronze papers are appearing too. One type that will soon be out is waterproof, fireproof and insulating, and a perfect background for mural painters, achieving in our eyes a veritable pinnacle of wallpaper heights.

COLOR trends are hard to define for each house has its pet combination, however, there are a few generalities. Antiquing is almost universal, in fact several houses are showing most of their papers both ways. Grey or a beige grey is shown a great deal—although a paper that gives the effect of being completely grey will not sell these days. Whites, off whites, greys, and beiges in the design are practically omnipresent. Red and white is becoming quite popular, and a great many papers are in dull green and rusty apricot with white highlights on a grey background. Black and dark backgrounds are also well represented. Greens and yellows are good sellers, with peach for bedrooms still holding an unbeaten record, although rumor has it that turquoise blue will soon be running it a close second. And while the rest of the house must be fairly formal in design and sub-



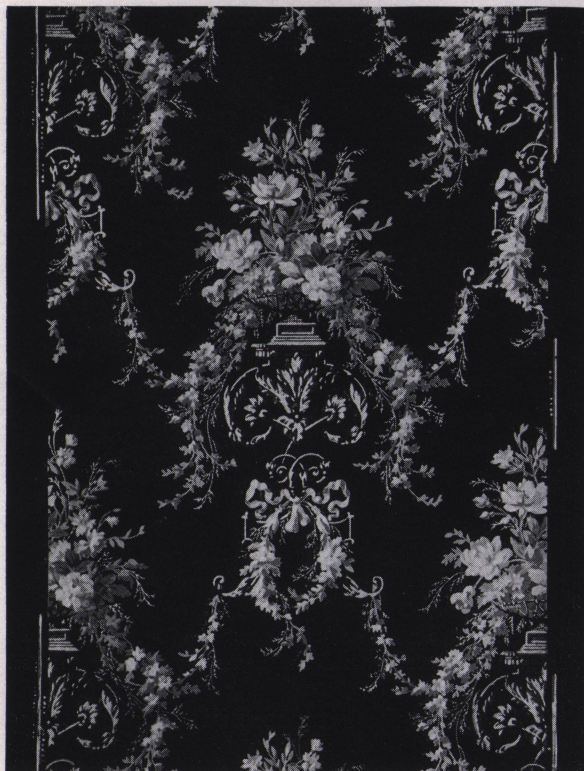
3

Combining two popular features, fruit and gold embossed design, makes this glazed wallpaper one of the smartest

dued in color, the bathroom papers are making up for everything in both fantasticisms and color scheme!

HOWEVER far they are swinging back to Victorian decorations and the like, the new lines are paradoxical enough to make the most of modern inventions and machinery. Wood papers may be found everywhere, some using thin layers of wood on cloth or paper backings, some papers with the grain deeply embossed, and others frankly paper, with the wood grain and knot holes reproduced by a photographic device, some representing matched panels, others rougher boarded walls. One house shows a papered wall with real wooden paneling running across it that is so lifelike that you can't tell which is the real thing. The oak is particularly nice, although every imaginable type of paneling is to be had. At least we need never fear a turpentine shortage if even half of the "knotty pine" on the market is sold!

THIBAUT's new line is very nice, with old favorites appearing in new color schemes, lots of period designs, fruit extremely important, and some glazed pastel papers with gold embossed figures that are as handsome as anything on the market. Their low priced line is also remarkable,—small designs, toiles, and many of



4

This white and gold design on a black background should please those that shudder at the usual Victorian roses

the same papers, done in a less grand manner.

W. H. S. LLOYD has lots of woods and differs from most houses by carrying a Japanese wood that is shiny and comes on a wide roll in small squares or diamonds. They have done some investigating among the architects, and are pretty well backed up in their strong belief in the return of grass cloth, either printed or plain. They are also showing any number of borders, and have some rather trick ways of using them too.

ANOTHER believer in the border is John Morrow, who has some really handsome ones. They are even using borders (or at least making them) for a Directoire paneled scenic. And while they are particularly strong for the 18th Century, some of their Victorian papers are well above average.

KATZENBACH and Warren are bringing out a grand new line which is small but with every paper in it good. One very modern Victorian design (if such a thing is possible) using wheat and Madonna lilies, is a beauty. They also



5

A modern paper both in design and color, that should be a perfect background for the Chinese Chippendale lover

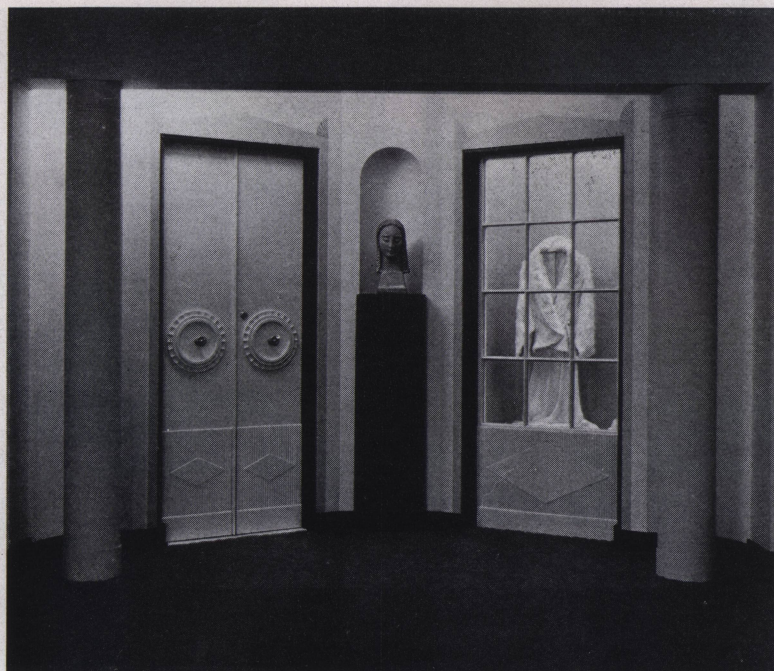
have an unusual bathroom paper with swags of seashells and fish nets which comes in lovely color combinations, a nice drapery design, another floral, and a new version of their linen-fold paper with a Grecian key motive.

CHARLES GRIMMER has quite a few new papers—chiefly small designs printed at intervals on a figured back. Their new colors are extremely good, especially a pale lavender-mauve which they use with bluish accents, peach combinations, and white designs on a blue background with deeper blue notes. They are bringing out a more or less modern paper with a feather motive, a nice snowflake design, some Directoire papers in the original colors and quite a few papers with Chinese feeling.

NOTE: Acknowledgment is made of the courtesy of Nancy McClelland for illustration 1; of Charles Grimmer and Son for illustration 2; of Richard E. Thibaut for illustration 3; of W. H. S. Lloyd & Co. for illustration 4; of Katzenbach and Warren for illustration 5.

SOURCES OF WALL COVERINGS ADVERTISED IN THIS ISSUE

Columbus Coated Fabrics Corp. Page Two
Lloyd, W. H. S. Co., Inc. Page Seventeen



Beside being a splendid example of a modern classical interpretation this shop illustrates the effectiveness of light walls and dark floors. McMillen, Inc.

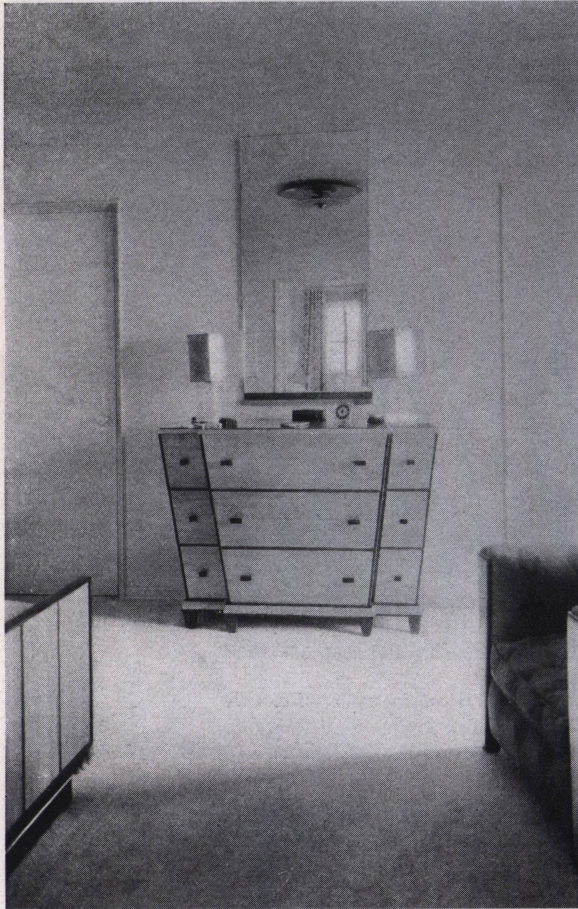
F L O O R E S S E N C E S

TRENDS are rather amazing things in the way they arise apparently from nowhere and sashay back and forth across the country, in and out of decorators' offices and manufacturing houses. Sometimes, as in the case of these increasingly popular deep blue carpet backgrounds, they start by being the pet hobby of a certain decorator. Then an enterprising floor covering firm, on the alert for something new and different, introduces dark blue backgrounds in their new line of rugs and carpets. Unaccountably, two years later blue appears everywhere and literally "sweeps the country," the original manufacturer saying, "I told you so," adds more blue to his line, and the original decorator, probably having forgotten her craze for dark carpets three years past, installs at least one blue one in every job she is doing. Sometimes these things are more logical, as the omnipresent period designs appearing in carpets, rugs, drapery and upholstery fabrics—while other times they simply arrive, with no obvious source on which to pin the praise or the blame.

At present carpet trends fall, more or less, into

four classes. There are those who like their carpeting and wallcovering to be of the same shade. Due to this taste perhaps (and especially to that for light walls and floors) is the popularity of taupes, rose colors, hennas, apple-greens, beiges and whites. The vogue of light walls and dark floorcovering may be responsible for the multitude of eggplant carpets, the aforementioned dark blues, the deep greens, browns and almost-blacks. "Texture" carpeting, those rough nubby looking things that in reality are perfectly smooth and achieve their uneven appearance by slightly graded colors, and the carpets that actually simulate hooked work, etc., are the result of the desire for "texture" in every branch of the decorative field. And all the Empire, Directoire, Colonial and French Provincial designs are easily traced back to the popularity of the "Period."

As to rugs—the trend seems to be towards formality of design, and recently a revival of florality, which is perhaps just another of Victoria's ectoplasmic manifestations. The designs tend to be small and uniformly spread all over



*Light walls and floors obtain a gay note in this modern bedroom in the home of Norma Shearer. H. W. Grieve**

the rug, or small motives repeated at fairly distant intervals, or a large flowing design covering the entire rug. Backgrounds instead of being flat tones are usually variegated by shading of color. The picking up of accessories is being stressed more and more by the manufacturer. This fact seems to show more than anything else that the manufacturer is regarding the decorator as his stylist. Blacks are to accentuate the numerous white accessories, and in some cases white is being introduced to carry them out, yellow is appearing to fit in with the gold ornaments about the room. While the carpet trade has responded to the period craze with adaptations of old themes and motives, the rug manufacturers have been going in for actual reproductions of old designs. Oriental rugs, Aubussons and even Victorian ones are being reproduced by many of the large houses.

THESE very trends give the manufacturer an opportunity to do some unusual and effective



Richard Averill Smith

This illustration does not fully show the contrast of dark chocolate walls and taupe carpet. Walter Johnson

things. We would like to see a rug or carpet showing a really good Empire green, a brown rug with a small yellow and white design scattered at intervals, and also the use of several off-shades of white in carpets (or if that offends one's sense of the practical) merely here and there in patterns. The white trend, that everyone was pooh-poohing at not so long ago, is just another proof that almost anything a decorator does may, with a bit of publicity and manufacturers backing, unexpectedly turn into a nationwide fad. This may be taken as an egging on to higher heights of achievement or as a warning.

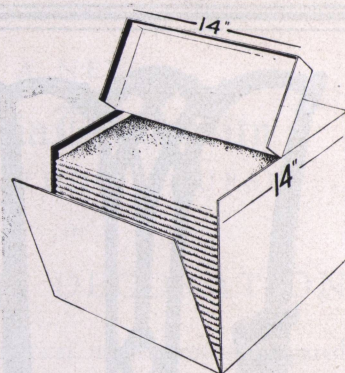
**Acknowledgment is made of the courtesy of Charles P. Cochrane & Co. for this illustration.*

SOURCES OF FLOOR COVERINGS ADVERTISED IN THIS ISSUE

Magee Carpet Co., The.....Page Eight
John McCagney.....Page Fourteen
Sloane, W. & J.Page Eleven



You can tell by feeling it that Claridge wide seamless carpet is long-wearing. The eye, as well, senses its greater lustre, the result of fine-twist yarns which do not absorb the light. In any of 24 smart colors, Claridge wide seamless carpet may be obtained anywhere in the United States cut to the desired length for any room. Widths run up to eighteen feet. For so fine a fabric, Claridge wide seamless carpet is surprisingly moderate in price. Inquiries from the decorating profession are solicited.



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SEEN AND HEARD

By

MARCIA MEIGS

To Whom It May Concern

Those of our subscribers who cherish our issues and every six months take them around to have them made into bound copies, will be pleased to know that the indexes are ready. There are two sets this time—one covering Volume I and II of *INTERIOR ARCHITECTURE & DECORATION* from March to September, 1931, and the other covering *INTERIOR ARCHITECTURE & DECORATION combined with GOOD FURNITURE & DECORATION*—Volume XXXVII—from July to December, 1931. Both indexes list things according to Subject Matter, according to Author, according to Illustration, and according to Period. They may be obtained by writing to the Interior Architecture & Decoration Publishing Company, 247 Park Avenue, New York City.

And a New Wing May Be Added

The appointment of Mr. William Sloane Coffin as President of the Metropolitan Museum is of great interest to all those associated with the decorative arts. Mr. Coffin, who has been so long associated with interior decorators and craftsmen of all types, has already shown his special interest in that field in his gifts to the Museum. And now that he has become President, the decorative world is hoping that he will go even further, and give more branches of the arts a permanent representation in the Museum. Rumor has it that there is talk of a new wing to be devoted to this very thing.

England Has Her A.I.I.D. Too

The A. I. I. D. it seems has a grown up brother (or sister) in the Incorporated Institute of British Decorators. The British

Institute has been in action over thirty years, and is a pretty well recognized affair. They give out all manner of prizes every year—the best being a traveling scholarship of 60 guineas, enabling the receiver to take a six weeks trip to make sketches and notes of color decoration. Membership involves passing an examination “which covers among other numerous subjects—historic ornament, and the orders of architecture, designs and principles of ornament, heraldry and heraldic painting, and costing and management of work.” Once a member, the work seems to consist of a great deal of committee work and attending a great many illustrated lectures. At present the Institute is working on dealing with “art and industries” from the point of view of trade betterment. All in all it sounds as though the British Institute members were not letting the grass grow under their feet. Their last, and probably biggest accomplishment was the establishment of a Chair of Decoration in the Bartlett School of Architecture (London University). Personally we wonder how all the decorators in the I. I. B. D. are ever going to get together on a fitting color scheme for the hood of the gowns that will accompany their degree.

In the Name of Health and Clean Draperies

The Circular Concealed Radiator is indeed a remarkable affair. Among other things it projects the hot air into the room thus “minimizing the discoloration of walls and ceilings and soiling of drapes and hangings.” Then it circulates the air all around the room, and when it is through with it sucks it out in an opening directly under the heater—thus “achieving uniform warmth

(Continued on page 13)



Robert Morris Chair

Affectionately named after the financier of the revolution—who owned the original—this chair is of especial interest at this time. George Washington and John Randolph of Virginia owned several of these chairs and this Colonial model has recently been installed in the White House.



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SEEN AND HEARD

(Continued from page 12)

with a temperature difference of 5° F. or less between ceiling and floor." We unfortunately found the accompanying charts and diagrams a bit above our knowledge of engineering—but we managed to gather that the heater is practically foolproof, saw with our own eyes any number of pictures where it was so admirably concealed that it could only be spotted after a few moments hunt, discovered that it comes with Standard Bar, Gothic or Grecian grilled openings and that there are special gadgets to be used in the bathrooms of houses with fractious plumbing, read that among the proud owners of Circular Concealed Convection Heaters, are the Robert E. Lee Mansion (in Arlington Cemetery), the Norwegian Embassy in Washington, Loew's Concourse Theatre, and Eddie Cantor—and so doing respectfully uncovered.

Air conditioning equipment is now being made for domestic purposes and can be had at a low cost. Formerly of the "air-cooled" movie palace and institutions of one sort or another—where air purification was a most essential thing—the conditioning machine is now a recognized fact that will soon be wandering hand and glove with the Frigidaire, the No-Kol and numerous other one-time, "new-fangled notions." All this should please the decorator almost more than the No-Kol which did away with soot and smoke and the like—for the air conditioner goes farther and keeps out the dust particles that would otherwise settle in the draperies and upholstery and end in an orgy of dry or vacuum cleaning. In fact the air conditioner goes even farther than that—by keeping up a certain percentage of moisture, it prevents drying out of fabrics and furniture during the steam-heated winter months. The Holland Furnace Company should rise high in the eyes of the decorating world, first, by keeping things clean; secondly by keeping them moist; and thirdly by helping their clients onto health and long life and happiness. No less an authority than the *Literary Digest* has stated that proper air conditioning can, in many cases, end hay fever, and almost every case can be greatly alleviated. Any decorator who, by using a Holland Furniture conditioner, cures his client of hay-fever—will undoubtedly win the client's affection for life. (We hasten to warn altruistic decorators, however, that air conditioning has little or no effect on those afflicted with asthma.)

The Guild's First Show

An exhibition of assembled interiors, designed as a practical demonstration to retail merchants of how to display and merchandise furnishings for the home, was held by the newly organized Home Furnishings Guild of America in the American Furniture Mart, Chicago, during January. This show will remain as a permanent exhibit for educational and promotional purposes, and will occasionally be changed by the addition of new merchandise.

These manufacturers, in adopting the Guild plan, have begun to coordinate the style of their respective lines, analyzing and assembling their merchandise in various period groupings and according to several quality levels. The Guild offers to such manufacturers a comprehensive styling service, both for their individual lines and for the coordinated groups. An expected result will be a diminished production of "unwanted" goods which must necessarily find its only outlet in distressed pricing. A research and report service offered by the Guild to its manufacturer members will endeavor to assist them in anticipating style trends.

Retail merchants in the furniture and home furnishings field may also apply for membership in the Guild, providing they handle two or more of the lines produced by the manufacturing members. Extensive merchandising, advertising and sales aids are offered to such retail members. Among these services are: two complete advertising campaigns of separate advertisements, prepared by experts, in which the individual retailer's store is tied up with the Guild plan; a Guild "Room of the Month"

(Continued on page 14)

ITEMS OF INTEREST

There are always quite a few things going on in the trade, like mergers, new staff members, etc., and of late we have run across so many items of this type that we have gathered them all up and are herewith offering our readers a veritable mint of information. A. N. Khouri, dealer in lamps, has moved uptown into new showrooms at 19 East 47th Street. The Parker Wylie Carpet Company, Inc., is having an exhibition of interiors, using the Deauville Period Rug and suitable upholstery fabrics woven by the Art Loom Corporation, at their new showrooms at 295 Fifth Avenue. A permanent exhibition of architectural and building materials, similar to the one in the Architects Building at 101 Park Avenue, has been opened at 17 Mechanic Street, Newark, N. J. The fabric house Lehman-Connor Co., Inc., have moved from 58 W. 40th Street to 509 Madison Avenue. Paul T. Frankl is giving a series of six lectures on "How I Design and Why" at the New School of Social Research, New York City, beginning Monday, February 29th. The firm of William Baumgarten & Co. has moved to 947 Madison Avenue where they have taken a 21-year lease on a five-story building—right into the center of the small and exclusive retail establishments which cater to the luxury trade according to Mr. Baumgarten. The Century Furniture Company has appointed Victor Hugo Toman to cover the territory from Denver, Colo., to the West Coast. Madame Marie de Mare will give a series of four lectures under the auspices of the Decorators Club of New York, starting with King Francis I and the French Renaissance and working on down, beginning Tuesday evening, January 26th. A new firm of chemical consultants "specializing in rayon" has been formed—Hawthorne and Green, at 114 East 32nd. Robert Heller is opening new quarters at 515 Madison Avenue, with showrooms and a gallery and a permanent exhibition of the handloomed Metropa Fabrics. Cohn, Hall, Marx Company, silk manufacturers, have leased larger quarters for their Boston Branch at 78 Chauncy Street, Boston, Mass.

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SEEN AND HEARD

(Continued from page 13)

service; the personal service of the Guild styling and decorating experts who will visit the members' stores at specified times to give educational instruction to the sales people and lectures for the customers; bulletins and monthly service for the interchange of information which will assist the dealer in buying and in speeding up his stock turnover. Assistance in the simplification and improvement of store arrangement and display, in order to achieve a greater return per square foot of space, is another feature of the Guild's program.

Springtime for Trimmings

New trimmings to fit in with spring cretonnes and chintzes are beginning to appear here and there. The E. L. Mansure Company has any number of pique edgings, a rather nice twisted loop fringe, and a wool fringe with a tassel effect woven right in. They also have cotton ball fringes of all sorts, small or large, plain colors or mixed. There is a twisted rope-like tieback that ends in a big tassel trimmed with the balls matching every fringe—really quite smart affairs.

Edward Maag has a lot of period trimmings and borders, broad three-inch ones in a gray with white, with designs in dull blues and vermilions and an especially nice Empire border in yellow on white. Then there are two, extremely handsome ones, a yellow silk knotted fringe, and an intricate affair in dull yellow, red and gray with clusters of drops looking more like raspberries than anything else. Chinese drops are fairly popular, as are Empire colors and designs. They are quite proud of their wooden ball fringes, and also some new wooden bell-shaped drops.

The Consolidated Trimming Corporation are talking about their new glazed chintz bindings, edgings and weltings to go with our new spring slipcovers. And for the cotton fabrics they have worsted trimmings, fringes, colorful edgings and pastel organdy bindings.

The Second Coming of Washington

George Washington keeps cropping up all the time. Little did we realize, when we first mentioned the Bicentennial and quoted the Government on how they were going to assist in the celebration that it was going to be done up in such a big way. Fabric houses are getting out designs that will fit in with the general idea, Nancy McClelland has had a new wallpaper designed as her share towards the celebration, and we are the proud owners of a practically life-sized engraving of the Father of our Country which arrived in the office shortly before Christmas, and a more recent gift, this from the Government itself, of a colored map showing Washington's routes. Aside from other duties, General Washington must have rolled up quite a considerable bit of mileage, and judging by the number of portraits and busts done "from life" we wonder that he ever had any leisure time. True to its promise the Government has issued a series of stamps in honor of the Bicentennial, twelve in fact, and five types of stamped envelopes. Each regular stamp bears a likeness of Washington (the envelopes have pictures of Mount Vernon). The stamps are colorful, and the likenesses are taken from portraits, busts, and miniature by such well-known artists as Charles Wilson Peale, Gilbert Stuart, Charles B. J. F. Saint Memin, John Trumbull (grandson of the Governor of Connecticut) and Jean Antoine Houdon.

A Woman's Place Is in the Home

"Modern Architecture is in need of the feminine touch," says Dean of N. Y. U. College of Fine Arts, and the result of this statement and another similar remark that pointed out the fact that women, "because of their good taste, imagination, ingenuity, and intimate knowledge of home life" have something to contribute to architecture—is the founding of a course in domestic architecture for women. Due to the amount of monumental designs of buildings, and a certain ineptitude in mathe-

(Continued on page 15)

SEEN AND HEARD

(Continued from page 14)

matics, few women have completed the courses to date. Dean Bossange says that women, on the whole, are more equipped to design homes, apartments and clubs than office buildings and the like. In the new course, women will learn not only to design buildings of a domestic character but also the interiors, a certain amount of decoration, and simple landscaping. And all this will be taught in a way suited to the feminine mind.

Perhaps of more interest to our readers is the new course in interior architecture—that will also be ready next fall. According to Dean Bossange many decorators are tasteful assemblers and arrangers rather than creators. The course will train interior architects "to complete the interior of any kind of building in full sympathy with the general architectural scheme by conceiving original designs as well as treating surfaces and selecting materials and furniture."

Cotton Goes to Hollywood

Cotton manufacturers ought to take on a new lease of life after reading the drama section of a recent *New York Times*. Hollywood is now having cotton sets, due to acoustics and one thing or another. Hitherto the noise recording devices have been recording too much noise, until someone thought up a system of pulling gray muslin taut over the backgrounds and then applying baseboards, mouldings, etc. This not only deadens the noise but simplifies the electrician's problem as it does away with lights glaring on a hard background, and also it is more economical than the former interior set. Another invention is that of applying woodshavings one ninetyeth of an inch thick to canvas, processing the same and, in the end, achieving a pliable heavy fabric which when mounted on walls appears to be beautifully grained wood. (This incidentally is not an economic move so Hollywooders must be about where they were before the cotton walls saved them enough money to make wooden walls.)

Incidentally while we are on the subject of cotton—the Cotton-Textile Institute has a booklet of fabrics selected by fashion authorities from various magazines. While the samples in the booklet are primarily for fashion purposes, there are some that would be equally useful decoratively. Some of the meshes are excellent, ranging from a coarse fishnet mesh through rough surface materials like homespun to fine lacy ones. Then there is a velvety corduroy with a mesh weave between the wales; ribbed piques; a nice single-faced knitted terry, a rather nautical print with fine blue and white horizontal stripes, and wide blue vertical stripes with white anchors that would look pretty well on a yacht; shadow printed organdies; and material with woven-in tucks.

Rivalling Ballyhoo's Bathtub Story

Going our other bathtub story one better—that of the decorator who took twenty-eight years to complete her bathroom and at the end of that time boasted among other things 3 stepped shelves besides the tub each bearing a vase containing a rare orchid, is one we have just tracked down via real estate people, decorators and middlemen and in fact everything but the Burns Detective Agency. It seems that a well-known decorator has just moved into a new apartment, and according to all accounts, has "expressed herself" quite thoroughly in the decorating of her bathroom. Her tub boasts a sort of trough, that runs along the edge, filled with potted plants. At least those plants will never die because someone forgot to water them.

Erratum

We hate to confess it, but we editors are human enough to sometimes make a mistake. We therefore apologize for not crediting H. W. Grieve for the Lilyan Tashman house illustration on page 16 in the January issue.



... *Fancher made*

Dining Room Furniture affords an opportunity to the dealers and decorators to cater to a discriminating clientele with limited means—a rapidly increasing class of people.

Photogravures upon request to listed dealers and decorators.

FANCHER FURNITURE CO.

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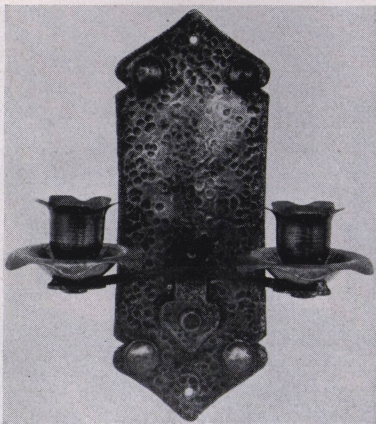
Biedermeier Group Based on Collectors' Pieces

"The Weimar" small dining and living room ensemble, in French walnut with ebonized pillars and pilasters, and ornaments of French ormolu. Chairs from models in Dresden art collection. Sideboard similar to antique in Paretz Collection near Potsdam. China-chest from model in Schreyer Collection in Vienna. Charlotte groups for living room, dining room and bedroom, in pine, maple, cherry, beech, fruitwood, oak, mahogany and walnut, are especially adapted to the work of interior decorators. Notable for their hand craftsmanship and beautiful old finishes. Address Dept. IA232 for book of plates and histories.

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New Showrooms: 572 Madison Avenue, New York

(Continued from page 42)

Furniture Company, and slender borders of chromium inlay on Oriental walnut pieces are of special interest here.

COMMENDABLE intelligence and taste are being exerted in the development of juvenile furniture in authentic Early American designs by such firms as the Charlotte Furniture Company and Conant-Ball Company. Furniture that grows with the child has been produced by this latter firm who exhibit, for example, a piece



A comfortable low rattan chair. Heywood-Wakefield Co.

whose desk compartment is in the form of a drawer, second from the top in a series of several. When the child is older the desk compartment may be transferred to the higher drawer space, thus affording an adult size piece of furniture. When closed it resembles a Colonial chest of drawers. A novel juvenile set of bedroom furniture to appeal to the young boy is of nautical inspiration and is painted white, red and blue. The bed is cut and painted to suggest a sailboat, the mirror for the dresser is made like a pilot's wheel, a chair has a life preserver back and there is a pirate's chest for storing toys. This group is made by the Tennessee Furniture Corporation.

PLAY furniture for grown-ups—pieces suitable for the recreation rooms now so popular—offer more opportunity to the furniture designer for interesting creations than has apparently been followed. Some tavern style tables and chairs have, however, been produced; and card tables for permanent rather than temporary groups are in many good styles. A gay chintz cover-



*The Social Embassy
of Two Continents*

THE
AMBASSADOR
*Park Avenue at 51st St.
New York*

ing, specially treated to resist injury, has been inlaid into the top of some gay painted card tables at Barnard and Simonds Company. A custom touch is achieved in the finishing of the leather used for card tables at the Century Furniture Company, as they are in delicate pastel shades of green, yellow or pale blue, and these colored leather tops are tooled in antique black instead of the more customary gold.

RADIOS incorporated in the design of furniture, which appears quite innocent of such occupancy,



A modern reclining chair. Old Hickory Furniture Co.

is an important feature of this recent market. The "Tune-In" tables of the Imperial Furniture Company, looking like bookcases, chests of drawers or sewing cabinets of good period character but which, in addition to serving as tables, hold complete radio sets, are practically a sensation in this field. Some bedside tables at the Charlotte Furniture Company also include radios. Even the kitchen cabinet may hold a radio, according to an example offered by Coppes Brothers and Zook, Inc.

WELL designed room settings for the display of manufacturers' furniture groups have never been so numerous or so effective as at this market. There were more than 170 complete room exhibits, including appropriate decorative backgrounds and accessories, according to an estimate made by A. P. Johnson, director of Publicity and Education for the Grand Rapids Furniture Exposition Association. Of course, Miss Marian Teal with the Klise Manufacturing Company has been the pioneer in this field, and a large number of the current exhibits are

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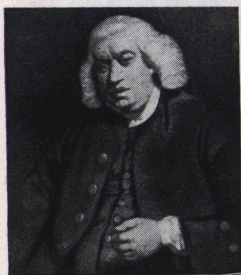
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Manufacturers of Carved Oak Reproductions and Adaptations



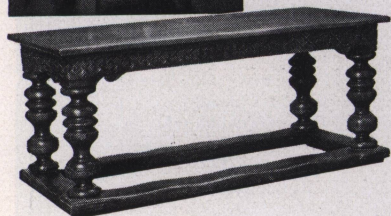
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FAMOUS heirlooms either privately owned or in public museums were the inspiration of the collections of carved oak pieces of the Grand Rapids Bookcase & Chair Company. This furniture has a distinguished ancestry, and its curious forms, symbolic carving and interesting history make it a prized possession.



Dr. Samuel Johnson's famous dictionary table

This is an exact reproduction of the sturdy oaken table used in his London quarters by the great lexicographer and author who was immortalized by his biographer, Boswell. We can picture, gathered about it, the literary lights of the 18th century, in convivial company. The original table, a Georgian piece carved in the solid oak, is today well preserved, and this is a faithful copy, 67 inches long.



Our furniture consists of cabinets, cupboards, chests, sideboards, chairs, benches, desks, and numerous other articles, which may be arranged in groups for the dining room, living room, library, studio, club or office.

A number of plate illustrations of rooms and individual pieces, with historical sketches, appear in our book, which will be sent on request.

Grand Rapids Bookcase & Chair Co.

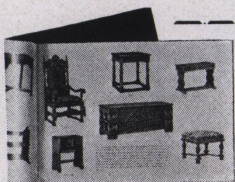
Hastings, Michigan—Showrooms at Grand Rapids

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1A232



A Chippendale Gothic chair. Mayhew Company

her work. Some others have been designed by the individual firms.

A SPECIAL merchandising plan relating to the ensembled room has been started by the Robert W. Irwin Company. About fifteen charming rooms representing a variety of period styles were designed by Ernest R. Cooper, working with J. Stuart Clingman, who designed the furniture. These rooms will be sold in complete form to dealers for use as promotional displays in their stores. Manufacturers of decorative accessories cooperating with the Robert W. Irwin Company will also make their goods readily available to such dealers. The Irwin Company will partially share the expense of these room setups with the dealers.

ANOTHER merchandising plan based upon the sale of complete room ensembles to dealers is a new market feature of the Luce Furniture Company and Rose Crane designed this series of rooms and will help the various stores throughout the country to merchandise them.

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The dollar you save now
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A LOT of people feel just now like the old Negro who came to the crossroads and saw one sign pointing to heaven and another sign pointing to hell. He shook his head and said to himself, "Ef Ah goes to Hebben, gotta fly all the while; ef Ah goes to Hell, gotta jump all the while. Ah giss Ah'll jes' set here an' rest mahse'f."

BUT resting is rusting. This is true of dollars.

IF those of us who *have* money just *leave* it to *rest*—the wheels of industry keep on rusting. Wheat and cotton and corn keep on piling up in warehouses. Our neighbors keep on hunting for jobs that don't exist.

NOW, it's wrong to spend our dollars foolishly, just for the sake of spending. But a lot of us are *saving* dollars foolishly—just for the sake of saving—without realizing that the dollar we save today has a decreased *earning* power compared with the dollar we saved in 1929. But the dollar we *spend* today is worth \$1.50 in value received.

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Pretty soon, these prices are going to start up—some prices have already started up. When they do, we'll have to pay *more* for the things we need *right now*. We shall have lost the chance to get that new suit or dress or chair or bed or radio or automobile—at a bargain!

BESIDES, if we buy these things *now*, we'll put somebody to work who needs a job even worse than he needs charity. If we put him to work, he can buy the things *we* make or sell, and that will help *us*.

HARD times? Not if we harness our dollars and hitch them to the wagon, instead of leaving them in the stable.

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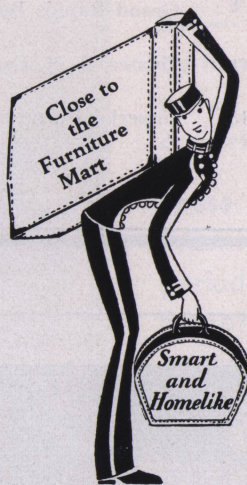
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